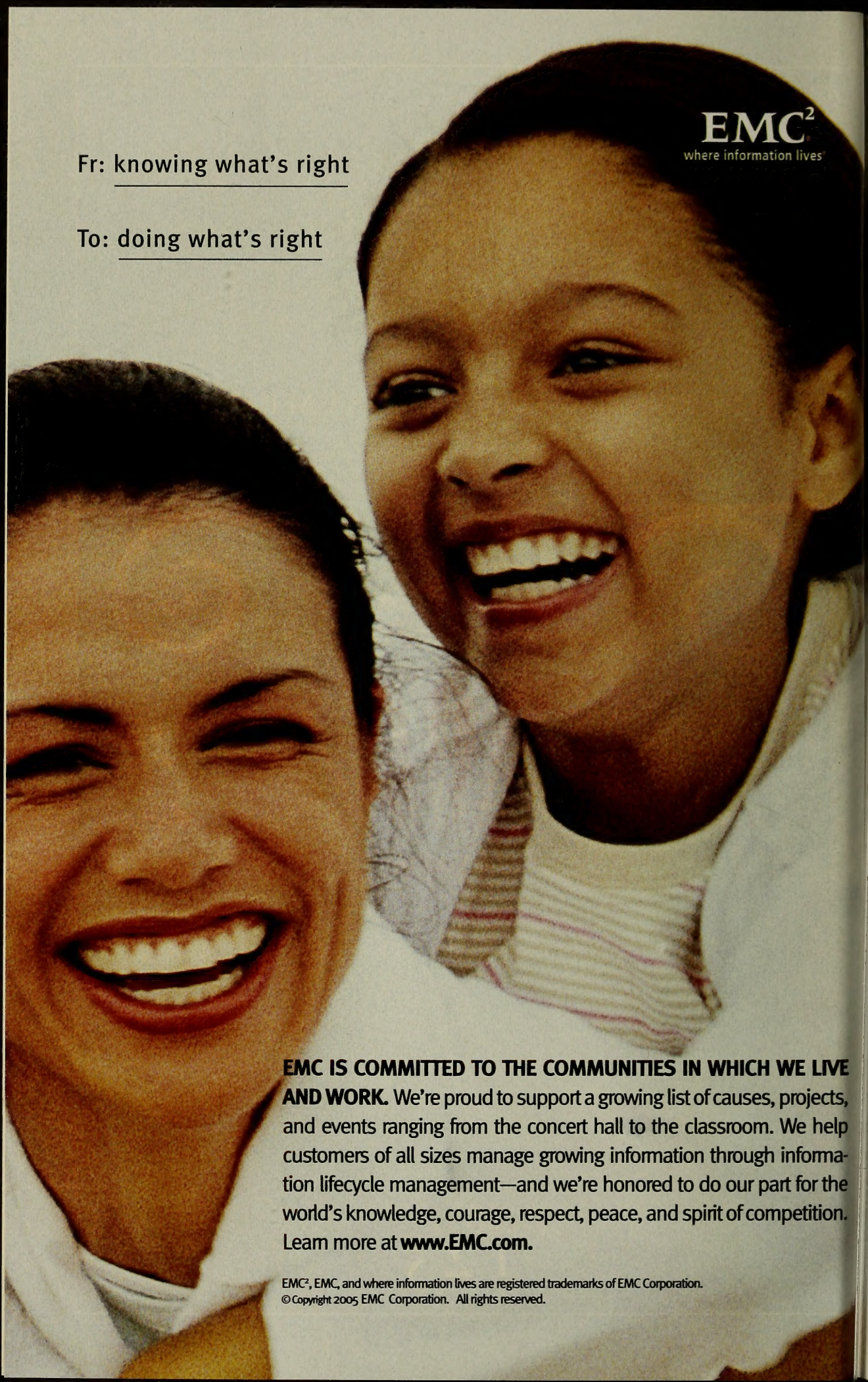
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Symphony Hall's Aeolian-Skinner Organ is Featured in Saint-Saëns's Symphony No. 3

Tonight's performance of Saint-Saëns's Symphony No. 3 (his so-called *Organ Symphony*) as part of an all-French program highlighting the BSO's venerable tradition of performing French orchestral repertoire features the Aeolian-Skinner organ, Opus 1134, that is one of Symphony Hall's most prominent features. Built in 1947 to replace the Hall's original Hutchings organ of 1900, the instrument was designed by G. Donald Harrison, President and Tonal Director of Aeolian-Skinner of Boston, the preeminent American organ builders during the first half of the twentieth century. When first installed, it was widely recognized as one of the most versatile concert hall organs in the world. Inaugural concerts with the BSO took place in October 1949 with renowned organist E. Power Biggs at the keyboard, and organ recitals were for many years a regular feature of Symphony Hall programming.

Completed in the summer of 2004, the renovation of the Symphony Hall organ began in January 2003, when the entire instrument—including some 5,000 pipes—was removed from the organ chamber, which was itself completely refurbished. The renovated organ—now incorporating some new pipes and divisions, as well as a new console design—was reinstalled during the summer of 2003, tonal finishing and tuning being completed in the summer of 2004. Of equal importance to the renovation of the organ was the establishment of a permanently endowed fund for its care, enabling the BSO to remedy mechanical problems common to the aging process as they occur, and to undertake necessary cleaning and other maintenance on a regular basis. An article about the renovation of the Symphony Hall organ begins on page 11 of this program book.

A Gift from the Gomidas Organ Fund In Memory of Berj Zamkochian

This week's appearances of organist Simon Preston are supported by a gift from the Gomidas Organ Fund, in memory of organist Berj Zamkochian. Zamkochian's musical accomplishments spanned the world, often intertwined with his passion for the history, culture, and fate of the Armenians, as well as his own deeply seated faith. Many of his efforts were for charitable causes. Zamkochian made his debut recital in Symphony Hall at the age of twenty-four, the *Boston Herald* noting at that time: "This young Bostonian stands well among the top organists of the day." He was the first organ major to graduate from the New England Conservatory of Music and later served on the faculty. In 1957 he was appointed organist of the Boston Symphony Orchestra by Charles Munch and organist of the Boston Pops Orchestra by Arthur Fiedler. The recordings he made under Munch and Fiedler won Zamkochian international acclaim. The reissue by RCA of the Saint-Saëns *Organ Symphony* and Poulenc's Organ Concerto on a single CD was hailed by the *New York Times* as "one of the 50 most important recordings of all time."

Berj Zamkochian participated in and helped Robert Hagopian establish the first Armenian Night at the Pops, a Boston tradition for over fifty-four years. In 1970 Zamkochian established the Gomidas Organ Fund to commemorate the 100th anniversary of the Armenian composer, priest, and ethnomusicologist Gomidas Vartabet. Berj Zamkochian performed an annual concert to benefit the Gomidas Organ Fund for over thirty years in the Methuen Music Hall on the instrument used by the BSO in the Old Boston Music Hall prior to its removal and relocation from the BSO's original home.

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An Exhibit at the Boston Public Library: "The Boston Symphony Orchestra: A 125-Year Retrospective"

To celebrate the Boston Symphony Orchestra's 125-year history, the Boston Public Library is exhibiting—from September 15 through November 18—materials from its Music Department with items from the Koussevitzky Collection, the R. Laning Humphrey Journalistic Archive, the Walter Piston Collection, and the Allen A. Brown Collection. In addition to BSO programs, concert reviews, and published scores, the exhibit also includes manuscripts such as *Peter and the Wolf*, manuscript facsimiles including Piston's Pulitzer Prize-winning Symphony No. 3 (along with the composer's Pulitzer Prize award), memorabilia from the Koussevitzky Collection including his cigarette case, silver baton, and samovar set, plus additional awards, photographs, and works of art. In announcing this exhibit, the BPL noted that "throughout its 125-year history, the Boston Symphony Orchestra has provided the citizens of Boston and the Commonwealth of Massachusetts years of wonderful music. It has contributed to the music community with its commissions of local and world talents and has played a major role in the recognition of American music."

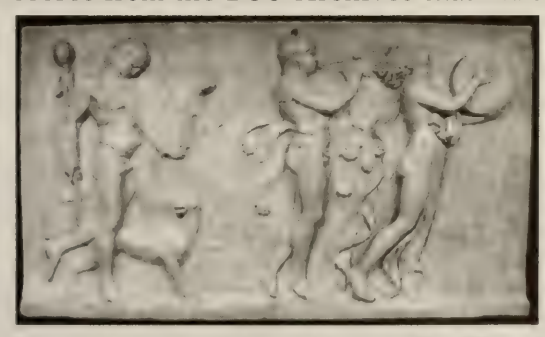
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BSO subscription concerts are supported in part by a grant from the Boston Cultural Council, which is funded by the Massachusetts Cultural Council and administered by the Mayor's Office of Arts, Tourism, and Special Events.

Individual tickets are on sale for all concerts in the BSO's 2005-2006 season. For specific information on purchasing tickets by phone, online, by mail, or in person at the Symphony Hall box office, please see page 39 of this program book.

On Display in Symphony Hall

This season's BSO Archives exhibit marks the 125th anniversary of the Boston Symphony Orchestra. In addition to the many important photographs, letters, and scores from the BSO Archives that fill the exhibit cases throughout Symphony Hall to document the BSO's founding in 1881 and its 125-year history, the BSO has received on loan from the Library of Congress's Music Division the original manuscript scores for two pieces closely associated with the BSO—Béla Bartók's Concerto for Orchestra, commissioned by the Koussevitzky Music Foundation and given its world premiere by Serge Koussevitzky and the BSO on December 1, 1944; and Henri Dutilleux's Symphony No. 2, commissioned jointly by the BSO and the Koussevitzky Music Foundation and given its world premiere by the BSO under Charles Munch on December 11, 1959. Also among the important artifacts on display throughout the season are the original manuscript of Igor Stravinsky's *Symphony of Psalms* (a BSO 50th-anniversary commission) and the score of Beethoven's *Missa Solemnis*, just recently returned to the BSO, that was used for Symphony Hall's inaugural concert on October 15, 1900.



Shown here is a plaster relief of a Bacchic procession mounted originally in Symphony Hall in the early 1900s, then taken down in the early 1980s and left to languish in Symphony Hall's basement for more than twenty years. The restoration of the plaster relief by Carol Snow and Nina Vinogradskaya and its reinstallation by Mystic Scenic Studios were made possible through a gift from Deborah M. Hauser.

A Brief History of the Boston Symphony Orchestra

Now in its 125th season, the Boston Symphony Orchestra gave its inaugural concert on October 22, 1881, and has continued to uphold the vision of its founder, the businessman, philanthropist, Civil War veteran, and amateur musician Henry Lee Higginson, for well over a century. The Boston Symphony Orchestra has performed throughout the United States, as well as in Europe, Japan, Hong Kong, South America, and China; in addition, it reaches audiences numbering in the millions through its performances on radio, television, and recordings. It plays an active role in commissioning new works from today's most important composers; its summer season at Tanglewood is regarded as one of the world's most important music festivals; it helps develop the audience of the future through BSO Youth Concerts and through a variety of outreach programs involving the entire Boston community; and, during the Tanglewood season, it sponsors the Tanglewood Music Center, one of the world's most important training grounds for young composers, conductors, instrumentalists, and vocalists. The orchestra's virtuosity is reflected in the concert and recording activities of the Boston Symphony Chamber Players, one of the world's most distinguished chamber ensembles made up of a major symphony orchestra's principal players, and the activities of the Boston Pops Orchestra have established an international standard for the performance of lighter kinds of music. Overall, the mission of the Boston Symphony Orchestra is to foster and maintain an organization dedicated to the making of music consonant with the highest aspirations of musical art, creating performances and providing educational and training programs at the highest level of excellence. This is accomplished with the continued support of its audiences, governmental assistance on both the federal and local levels, and through the generosity of many foundations, businesses, and individuals.



Major Henry Lee Higginson, founder of the Boston Symphony Orchestra

Henry Lee Higginson dreamed of founding a great and permanent orchestra in his home town of Boston for many years before that vision approached reality in the spring of 1881. The following October the first Boston Symphony Orchestra concert was given under the direction of conductor Georg Henschel, who would remain as music director until 1884. For nearly twenty years Boston Symphony concerts were held in the Old Boston Music Hall; Symphony Hall, one of the world's most highly regarded concert halls, was opened on October 15, 1900. The BSO's 2000-01 season celebrated the cen-

BSO Archives



The first photograph, actually a collage, of the Boston Symphony Orchestra under Georg Henschel, taken 1882

tennial of Symphony Hall, and the rich history of music performed and introduced to the world at Symphony Hall since it opened over a century ago.

Georg Henschel was succeeded by a series of German-born and -trained conductors —Wilhelm Gericke, Arthur Nikisch, Emil Paur, and Max Fiedler—culminating in the appointment of the legendary Karl Muck, who served two tenures as music director, 1906-08 and 1912-18. Meanwhile, in July 1885, the musicians of the Boston Symphony had given their first "Promenade" concert, offering both music and refreshments, and fulfilling Major Higginson's wish to give "concerts of a lighter kind of music." These concerts, soon to be given in the springtime and renamed first "Popular" and then "Pops," fast became a tradition.



Rush ticket line at Symphony Hall, probably in the 1930s

In 1915 the orchestra made its first transcontinental trip, playing thirteen concerts at the Panama-Pacific Exposition in San Francisco. Recording, begun with the Victor Talking Machine Company (the predecessor to RCA Victor) in 1917, continued with increasing frequency. In 1918 Henri Rabaud was engaged as conductor. He was succeeded the following year by Pierre Monteux. These appointments marked the beginning of a French-oriented tradition which would be maintained, even during the Russian-born Serge Koussevitzky's time, with the employment of many French-trained musicians.

The Koussevitzky era began in 1924. His extraordinary musicianship and electric personality proved so enduring that he served an unprecedented term of twenty-five years. The BSO's first live concert broadcasts, privately funded, ran from January 1926 through the 1927-28 season. Broadcasts continued sporadically in the early 1930s, regular live Boston Symphony broadcasts being initiated in October 1935. In 1936 Koussevitzky led the orchestra's first concerts in the Berkshires; a year later he and the players took up annual summer residence at Tanglewood. Koussevitzky passionately shared Major Higginson's dream of "a good honest school for musicians," and in 1940 that dream was realized with the founding of the Berkshire Music Center (now called the Tanglewood Music Center).

In 1929 the free Esplanade concerts on the Charles River in Boston were inaugurated by Arthur Fiedler, who had been a member of the orchestra since 1915 and who in 1930 became the eighteenth conductor of the Boston Pops, a post he would hold for half a

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century, to be succeeded by John Williams in 1980. The Boston Pops Orchestra celebrated its hundredth birthday in 1985 under Mr. Williams's baton. Keith Lockhart began his tenure as twentieth conductor of the Boston Pops in May 1995, succeeding Mr. Williams.

Charles Munch followed Koussevitzky as music director of the Boston Symphony Orchestra in 1949. Munch continued Koussevitzky's practice of supporting contemporary composers and introduced much music from the French repertory to this country. During his tenure the orchestra toured abroad for the first time and its continuing series of Youth Concerts was initiated under the leadership of Harry Ellis Dickson. Erich Leinsdorf began his seven-year term as music director in 1962. Leinsdorf presented numerous premieres, restored many forgotten and neglected works to the repertory, and, like his two predecessors, made many recordings for RCA; in addition, many concerts were televised under his direction. Leinsdorf was also an energetic director of the Tanglewood Music Center; under his leadership a full-tuition fellowship program was established. Also during these years, in 1964, the Boston Symphony Chamber Players were founded. William Steinberg succeeded Leinsdorf in 1969. He conducted a number of American and world premieres, made recordings for Deutsche Grammophon and RCA, appeared regularly on television, led the 1971 European tour, and directed concerts on the east coast, in the south, and in the midwest.



Symphony Hall in the early 1940s, with the main entrance still on Huntington Avenue, before the intersection of Massachusetts and Huntington avenues was reconstructed so the Green Line could run underground

Seiji Ozawa became the BSO's thirteenth music director in the fall of 1973, following a year as music adviser and three years as an artistic director at Tanglewood. His historic twenty-nine-year tenure, from 1973 to 2002, exceeded that of any previous BSO conductor; in the summer of 2002, at the completion of his tenure, he was named Music Director Laureate. Besides maintaining the orchestra's reputation worldwide, Ozawa reaffirmed the BSO's commitment to new music through the commissioning of many new works (including commissions marking the BSO's centennial in 1981 and the TMC's fiftieth anniversary in 1990), played an active role at the Tanglewood Music Center, and further expanded the BSO's recording activities. In 1995 he and the BSO welcomed Bernard Haitink as Principal Guest Conductor. Named Conductor Emeritus in 2004, Mr. Haitink has led the BSO in Boston, New York, at Tanglewood, and on tour in Europe, and has also recorded with the orchestra.

In the fall of 2001, James Levine was named to succeed Seiji Ozawa as music director. Maestro Levine began his tenure as the BSO's fourteenth music director—and the first American-born conductor to hold that position—in the fall of 2004. His wide-ranging programs balance great orchestral, operatic, and choral classics with equally significant music of the 20th and 21st centuries, including newly commissioned works from such important American composers as Milton Babbitt, Elliott Carter, John Harbison, Peter Lieberson, and Charles Wuorinen. He also appears as pianist with the Boston Symphony Chamber Players, conducts the Tanglewood Music Center Orchestra, and works with the TMC Fellows in classes devoted to orchestral repertoire, Lieder, and opera.

Today the Boston Symphony Orchestra, Inc., presents more than 250 concerts annually. It is an ensemble that has richly fulfilled Henry Lee Higginson's vision of a great and permanent orchestra in Boston.
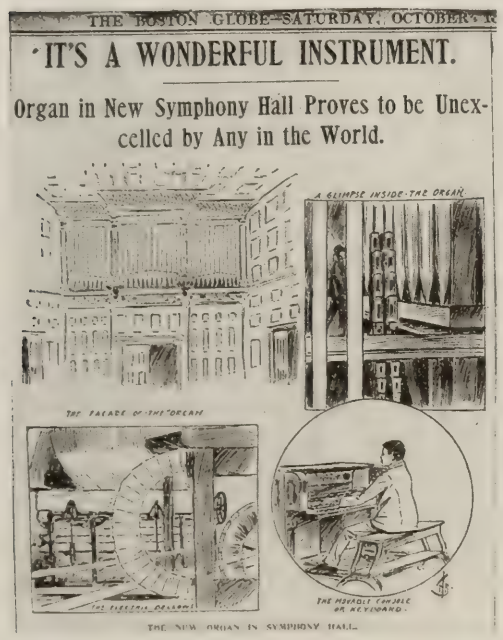
Renovating a Symphony Hall Treasure

by Michael Foley

Symphony Hall's recently renovated Aeolian-Skinner organ is featured this week in the BSO's season-opening performances of Saint-Saëns's "Organ Symphony" under James Levine.

Last year, the BSO's 2004-05 Symphony Hall season brought the return to service of one of Symphony Hall's great treasures, the Aeolian-Skinner organ, following a two-year renovation. The Aeolian-Skinner organ, Opus 1134, is one of Symphony Hall's most prominent features. Built in 1947 to replace the original Hutchings organ of 1900, the instrument was designed by G. Donald Harrison, President and Tonal Director of Aeolian-Skinner of Boston, the preeminent American organ builder during the first half of the twentieth century. When first installed, it was widely recognized as one of the most versatile concert hall organs in the world. Inaugural concerts with the BSO took place in October 1949 with renowned organist E. Power Biggs at the keyboard, and organ recitals were for many years a regular feature of Symphony Hall programming.

BSO Archives


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'IT'S A WONDERFUL INSTRUMENT.

Organ in New Symphony Hall Proves to be Unexcelled by Any in the World.

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THE FACADE OF THE ORGAN

THE NEW ORGAN IN SYMPHONY HALL

"It's a Wonderful Instrument!"—Renderings of Symphony Hall's original Hutchings organ as featured in the Boston Globe, October 13, 1900

The organ is frequently called "The King of Instruments, the Instrument of Kings." Without a doubt, Symphony Hall's Aeolian-Skinner is the largest and most complex instrument owned by the BSO. Built in the historic American Classic style developed by Harrison, the instrument incorporates the façade, the pipework, and some mechanical components from the Hall's first organ, housed in a chamber behind the stage shell that is 12 feet deep and 40 feet high (a space equivalent to that of a six-room house). The famed acoustics of Symphony Hall favor the organ, and the installation is regarded by organ builders and acousticians as one of the very best marriages between an organ and the space in which it functions.

As already noted, the Aeolian-Skinner organ is the second such instrument to serve the orchestra and Symphony Hall. When Symphony Hall opened in 1900, the Hutchings firm of Boston had achieved and installed a modern marvel in organ-building. Nearly 4,000 pipes were keyed through the miracle of electricity and a two-inch diameter cable containing but a few-hundred wires. The 62-rank instrument included every modern feature then available, plus the convenience of a mobile console and electrically

With Thanks

The BSO is deeply grateful for the generous contributions made by BSO Overseer Emerita Eleanor Lewis Campbell and by Margaret Andersen Congleton (in honor of her late husband, BSO Trustee William H. Congleton), and for additional support from an anonymous donor, which made possible renovation of the Symphony Hall Aeolian-Skinner organ and established a permanent fund for the organ's maintenance.

driven bellows.

Unlike most other instruments, however, the pipe organ's voice historically has been the target of criticism by fickle performers and audiences alike. No other instrument is so often challenged to satisfy the ear of an era, regarding which no better proof exists than the history of the Symphony Hall instruments. Within a mere forty years, the praise for Hutchings's masterpiece faded as American organists developed a preference for a brighter, lighter, clearer tone. Powerful, heavy organ sounds went out of fashion, and, when mechanical problems began to occur in the Symphony Hall organ, it was decided that something should be done.

BSO Archives



Organist E. Power Biggs (left) and G. Donald Harrison, designer of Symphony Hall's 1949 Aeolian-Skinner organ, inspecting pipes (tagged with the factory project number 1134) at the Aeolian-Skinner plant in Dorchester, MA, c.1948

Enter E. Power Biggs, one of the nation's most recorded organists, whose weekly nationwide radio program showcased the sounds idealized by the most current organ reform movement. An unchallenged master organist and an outspoken critic of "fat organ tone," he was often the featured organist of the Boston Symphony Orchestra. Biggs, along with his trusted expert and good friend G. Donald Harrison, was trumpeting the thinning of organ sound and soon singled out Symphony Hall's Hutchings organ for change. By 1947, and with many an approving nod, a contract with Aeolian-Skinner was signed. Despite sobering budget constraints, a fine organ was created. A new console, blower, and nearly new chassis would ensure mechanical success. Budgets were met by reusing and, for the most part, tonally modifying more than sixty percent of Hutchings' pipes. What emerged was essentially a new instrument, with a thinner bass sound and an accentuated treble, the latter being enhanced through the addition of a Positiv division—600 pipes placed directly behind the organ's façade—assuring a sparkling sound for Biggs's presentations.

"A wonderful instrument" declared many critics after the organ's 1949 debut—and indeed it was. As decades passed, however, mechanical problems, dirt in the pipes, and the ever-changing musical tastes of the organ world again took their toll. By 1970, Harrison's clean, elegant sound simply wasn't loud enough for new generations, and many of the pipes were modified to increase their volume. When a full bass sound again became fashionable, it was sobering to realize that the huge, original 32-foot diapason pipes had been the first removed in 1948 (and reportedly sawed into easily discarded pieces on Massachusetts Avenue). The ingenious but bulky quick-disconnect console cable, so carefully engineered by the builders, began to exhibit electrical problems and produce ciphers (stuck notes). By the 1990s it was generally deemed that, once again, the organ didn't meet tonal or mechanical expectations. Despite its problems, the Symphony Hall organ was played until a few weeks prior to the start of its second renovation.

A thorough reconditioning was in order. No small job, considering that the instrument contains more than 10,000 parts, thousands of feet of board lumber, reams of wire, and nearly 100 galvanized wind ducts, together weighing some fifteen tons. The BSO engaged Jack Bethards of Schoenstein & Co. in San Francisco as project consultant,

retained Acentech, Inc., of Cambridge, as acoustical consultant for the project, and selected Foley-Baker Inc., of Tolland, Connecticut, to carry out the renovation of the Symphony Hall organ.

The organ was removed and sent to Foley-Baker's shops in January 2003. While their technicians worked on bringing the instrument back to good condition, the organ chamber in Symphony Hall was completely refurbished. Gesso-coated brick walls were plastered and painted, electrical infrastructure was modernized, and the organ's aging façade was stabilized. The renovated organ was reinstalled during the summer of 2003; tonal finishing and tuning were completed in the summer and fall of 2004. Numerous structural modifications were made to the organ's layout to provide better sound projection into the auditorium, and to create a space that is safer for personnel working inside the chamber and for the instrument itself.

Peter Vanderwarker



Some of the 51 gilded façade pipes (dating from 1900) on the floor of Symphony Hall in the summer of 2003, during the renovation project

The Aeolian-Skinner chassis and many pipes have been reused. The console, a budget item of the 1947 contract, was so tall as to impede the organist's view of the conductor and the orchestra, and featured a cumbersome and unreliable system for presetting combinations of stops. A new, low-profile console offers the many modern features made possible by multiplex switching. Among the multiple groupings of pipes ("mini-organs," if you will) that make up the complete instrument, the Great and Swell organs retain the characteristics designed by G. Donald Harrison. The Bombarde is now enclosed, and has been completed with the Principal (flute) pipes Harrison could only suggest during the closely budgeted 1947 renovation. The Choir chamber now houses the pipes of the new high pressure Solo division, and the Pedal has been completed with pitches that fill out the bass registers. Each pipe has been cleaned, and every piece of leather used in valves, reservoirs, and other components is new. Electrical relays and switches have been installed throughout. The newly plastered chambers provide a smooth surface that projects even the organ's softest sounds. The result is an instrument that retains and respects the work of G. Donald Harrison while simultaneously providing a more complete, better-sounding organ to serve the BSO and Symphony Hall in the 21st century. The refurbished instrument will also be available for use by other ensembles performing in Symphony Hall, expanding the range of works they can program.

Of equal importance to the renovation of the organ is the establishment of a permanently endowed fund for its care. Income from this fund will enable the BSO to remedy mechanical problems common to the aging process as they occur, and to undertake necessary cleaning of the organ and other maintenance on a regular basis. All has been done to ensure that the organ's future is as secure as possible, and that it will be enjoyed by many generations to come.

Michael Foley is President of Foley-Baker Inc., the firm responsible for renovating the Symphony Hall organ.

JAMES LEVINE



Koichi Miura

The 2005-06 season is James Levine's second as Music Director of the Boston Symphony Orchestra. Named Music Director Designate in October 2001, he is the orchestra's fourteenth music director since the BSO's founding in 1881, and the first American-born conductor to hold that position. Highlights of his twelve BSO programs for 2005-06 (three of which also go to Carnegie Hall in New York) include a season-opening all-French program (works by Berlioz, Debussy, Milhaud, and Saint-Saëns) celebrating the BSO's longstanding tradition of performing the French orchestral repertoire; historic works by Bartók, Debussy, Dutilleux, and Stravinsky given their world or American premieres by the BSO in the course of the past century; newly commissioned works from Elliott Carter, Jonathan Dawe, and Peter Lieberson; and five of eleven programs (to be divided between the BSO's 2005-06 and 2006-07 seasons) juxtaposing works by Beethoven and Schoenberg. Also in 2005-06, Mr. Levine will appear as both pianist and conductor in a Beethoven/Schoenberg program (featuring soprano Anja Silja and tenor Matthew Polenzani) with the Boston Symphony Chamber Players, and he will lead the BSO on tour in Chicago, Newark (at the New Jersey Performing Arts Center), Philadelphia, and Washington, D.C. This past summer at Tanglewood, Mr. Levine led concerts with the Boston Symphony Orchestra and the Tanglewood Music Center Orchestra, and worked with the TMC's Conducting and Vocal Fellows in classes devoted to orchestral repertoire, Lieder, and opera. Maestro Levine made his BSO debut in April 1972; he has since led the orchestra in repertoire ranging from Haydn, Mozart, Schumann, Brahms, Dvořák, Verdi, Mahler, and Debussy to music of Babbitt, Cage, Carter, Harbison, Ligeti, Sessions, and Wuorinen.

James Levine is also Music Director of the Metropolitan Opera, where, in the thirty-four years since his debut there, he has developed a relationship with that company unparalleled in its history and unique in the musical world today. All told at the Met he has led more than 2,000 performances of 80 different operas. His 2005-06 Met season includes a special Opening Night Gala, a new production of Donizetti's *Don Pasquale*, revivals of *Così fan tutte*, *Falstaff*, *Fidelio*, *Lohengrin*, *Parsifal*, and *Wozzeck*, and, to close the season, a gala concert honoring departing general manager Joseph Volpe, as well as three concerts each at Carnegie with the MET Orchestra (including a world premiere in May by Charles Wuorinen) and MET Chamber Ensemble (including a New York premiere in October by Elliott Carter). Also this season at Carnegie, he celebrates Milton Babbitt's ninetieth birthday in May with a program made entirely of that composer's music. Mr. Levine inaugurated the "Metropolitan Opera Presents" television series for PBS in 1977, founded its Young Artist Development Program in 1980, returned Wagner's complete *Der Ring des Nibelungen* to the repertoire in 1989 (in the Met's first integral cycles in 50 years), and reinstated recitals and concerts with Met artists at the opera house—a former Metropolitan tradition. Expanding on that tradition, he and the MET Orchestra began touring in concert in 1991, and have since performed around the world.

Outside the United States, Mr. Levine's activities are characterized by his intensive and enduring relationships with Europe's most distinguished musical organizations, especially the Berlin Philharmonic, the Vienna Philharmonic, and the summer festivals in Salzburg (1975-1993) and Bayreuth (1982-98). He was music director of the UBS Verbier Festival Orchestra from its founding in 2000 and, before coming to

Boston, was chief conductor of the Munich Philharmonic from 1999 to 2004. In the United States he led the Chicago Symphony Orchestra for twenty summers as music director of the Ravinia Festival (1973-1993) and, concurrently, was music director of the Cincinnati May Festival (1973-1978). Besides his many recordings with the Metropolitan Opera and the MET Orchestra, he has amassed a substantial discography with such leading ensembles as the Berlin Philharmonic, Chicago Symphony, London Symphony, Philharmonia Orchestra, Munich Philharmonic, Dresden Staatskapelle, Philadelphia Orchestra, and Vienna Philharmonic. Over the last thirty years he has made more than 200 recordings of works ranging from Bach to Babbitt. Maestro Levine is also active as a pianist, performing chamber music and in collaboration with many of the world's great singers.

Born in Cincinnati, Ohio, on June 23, 1943, James Levine studied piano from age four and made his debut with the Cincinnati Symphony at ten, as soloist in Mendelssohn's D minor piano concerto. He was a participant at the Marlboro Festival in 1956 (including piano study with Rudolf Serkin) and at the Aspen Music Festival and School (where he would later teach and conduct) from 1957. In 1961 he entered the Juilliard School, where he studied conducting with Jean Morel and piano with Rosina Lhévinne (continuing on his work with her at Aspen). In 1964 he took part in the Ford Foundation-sponsored "American Conductors Project" with the Baltimore Symphony Orchestra and Alfred Wallenstein, Max Rudolf, and Fausto Cleva. As a direct result of his work there, he was invited by George Szell, who was on the jury, to become an assistant conductor (1964-1970) at the Cleveland Orchestra—at twenty-one, the youngest assistant conductor in that orchestra's history. During his Cleveland years, he also founded and was music director of the University Circle Orchestra at the Cleveland Institute of Music (1966-72).

James Levine was the first recipient (in 1980) of the annual Manhattan Cultural Award and in 1986 was presented with the Smetana Medal by the Czechoslovak government, following performances of the composer's *Má Vlast* in Vienna. He was the subject of a *Time* cover story in 1983, was named "Musician of the Year" by *Musical America* in 1984, and has been featured in a documentary in PBS's "American Masters" series. He holds numerous honorary doctorates and other international awards. In recent years Mr. Levine has received the Award for Distinguished Achievement in the Arts from New York's Third Street Music School Settlement; the Gold Medal for Service to Humanity from the National Institute of Social Sciences; the Lotus Award ("for inspiration to young musicians") from Young Concert Artists; the Anton Seidl Award from the Wagner Society of New York; the Wilhelm Furtwängler Prize from Baden-Baden's Committee for Cultural Advancement; the George Jellinek Award from WQXR in New York; the Goldenes Ehrenzeichen from the cities of Vienna and Salzburg; the Crystal Award from the World Economic Forum in Davos, Switzerland; America's National Medal of Arts and Kennedy Center Honors, and the 2005 Award for Distinguished Service to the Arts from the American Academy of Arts and Letters.



Michael Lutch



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Conductor Emeritus
LaCroix Family Fund, fully funded in perpetuity

Seiji Ozawa
Music Director Laureate

First Violins

Malcolm Lowe
Concertmaster
Charles Munch chair, fully funded in perpetuity

Tamara Smirnova
Associate Concertmaster
Helen Horner McIntyre chair, endowed in perpetuity in 1976

Alexander Velinzon
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Robert L. Beal, Enid L., and Bruce A. Beal chair, endowed in perpetuity in 1980

Elita Kang
Assistant Concertmaster
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Forrest Foster Collier chair

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*Sheila Fiekowsky
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*Valeria Vilker Kuchment
Stephanie Morris Marryott and Franklin J. Marryott chair

*Tatiana Dimitriades
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*Si-Jing Huang
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Kristin and Roger Servison chair

*Wendy Putnam
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*Xin Ding

Second Violins

Haldan Martinson
Principal
Carl Schoenhof Family chair, fully funded in perpetuity

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Assistant Principal
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Steven Ansell
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Cellos

Jules Eskin
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*James Orleans

Participating in a system of rotated seating
‡*On sabbatical leave*
§*Substitute player*

*Todd Seeber
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*Benjamin Levy

Flutes
Elizabeth Rowe
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Fenwick Smith
Myra and Robert Kraft chair, endowed in perpetuity in 1981
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Piccolo

Evelyn and C. Charles Marran chair, endowed in perpetuity in 1979
§Linda Toote

Oboes
John Ferrillo
Principal
Mildred B. Remis chair, endowed in perpetuity in 1975
Mark McEwen
James and Tina Collias chair
Keisuke Wakao
Assistant Principal
Elaine and Jerome Rosenfeld chair

English Horn
Robert Sheena
Beranek chair, fully funded in perpetuity

Clarinets
William R. Hudgins
Principal
Ann S.M. Banks chair, endowed in perpetuity in 1977
Scott Andrews
Thomas and Dola Stemberg chair
Thomas Martin
Associate Principal & E-flat clarinet
Stanton W. and Elisabeth K. Davis chair, fully funded in perpetuity

Bass Clarinet
Craig Nordstrom
Farla and Harvey Chet Krentzman chair, fully funded in perpetuity

Bassoons
Richard Svoboda
Principal
Edward A. Taft chair, endowed in perpetuity in 1974
Suzanne Nelsen
John D. and Vera M. MacDonald chair
Richard Ranti
Associate Principal
Diana Tottenham chair

Contrabassoon
Gregg Henegar
Helen Rand Thayer chair

Horns
James Sommerville
Principal
Helen Sagoff Slosberg/Edna S. Kalman chair, endowed in perpetuity in 1974
Richard Sebring
Associate Principal
Margaret Andersen Congleton chair, fully funded in perpetuity
Daniel Katzen
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Jay Wadenpfuhl
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Hamilton Osgood chair
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Trumpets
Charles Schlueter
Principal
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Peter Chapman
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Rosemary and Donald Hudson chair

Trombones
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Principal
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Norman Bolter
Arthur and Linda Gelb chair

Bass Trombone
Douglas Yeo
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Tuba
Mike Roylance
Margaret and William C. Rousseau chair, fully funded in perpetuity

Timpani
Timothy Genis
Sylvia Shippen Wells chair, endowed in perpetuity in 1974

Percussion
Frank Epstein
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J. William Hudgins
Peter Andrew Lurie chair, fully funded in perpetuity

Barbara Lee chair

Assistant Timpanist
Mr. and Mrs. Edward H. Linde chair
§Richard Flanagan

Harp
Ann Hobson Pilot
Principal

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Lia and William Poorvu chair, fully funded in perpetuity
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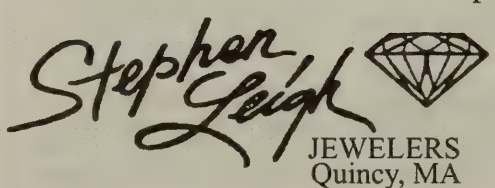


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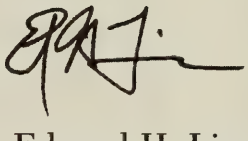
Names listed as of September 20, 2005

As the newly elected Chairman of the Boston Symphony Orchestra, I take great pleasure in welcoming you to the Opening Night Concert of the 2005-2006 season. While nothing can top the excitement of last year's Inaugural Gala when Maestro James Levine gave his first concert as our new music director, we have the distinct advantage of knowing that our greatest hopes and expectations for his tenure are well on the way to being realized. Under the direction of Maestro Levine and talented guest conductors, our musicians produced one inspiring and beautiful concert after another. And as one who has the pleasure of being at Tanglewood during the summer, I can report that this extraordinary music-making has continued. What is particularly exciting is that this evening also celebrates the BSO's 125th season.

Continuing an important BSO tradition of being the leading American orchestra in performing the French repertoire, tonight's concert features an all-French program. The major component, Saint-Saëns's *Organ Symphony*, allows the newly renovated Symphony Hall organ to shine again as played by Simon Preston. You will also have the opportunity to hear Berlioz's *Le Corsaire* Overture, Debussy's *Jeux*, and Milhaud's *Le Boeuf sur le toit.*

I would be remiss not to express my great appreciation to our corporate partners and individual donors whose support has contributed tremendously to tonight's success. Special thanks should be paid to the BSO's season sponsor, UBS, as well as to the BSO's official hotel, the Fairmont Copley Plaza. Additionally, I wish to thank the following for their assistance: event Co-Chairs Jack Cogan, Jr., Mary Cornille, and Cynthia and Oliver Curme; the Benefactor Committee; and the Boston Symphony Association of Volunteers under their new president Ann Philbin.

I have great confidence that the 2005-2006 BSO season will be marked by many exhilarating concerts and events that will continue the orchestra's reputation of excellence. We are fortunate to have a music director with the capacity to lead us in realizing our ambitious mission—the performance of symphonic music at the highest possible level of excellence—and musicians with the talent and dedication necessary to achieve that goal. I hope you will join us many times during this season as together we experience the pleasure of listening to our glorious orchestra.



Edward H. Linde
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Boston Symphony Orchestra Board of Trustees

BOSTON SYMPHONY ORCHESTRA

James Levine, *Music Director*
Bernard Haitink, *Conductor Emeritus*
Seiji Ozawa, *Music Director Laureate*
125th Season, 2005-2006



Friday, September 29, at 6:30
OPENING NIGHT AT SYMPHONY

JAMES LEVINE conducting

BERLIOZ — *Le Corsaire* Overture, Opus 21

DEBUSSY — *Jeux—Poème dansé*

MILHAUD — *Le Boeuf sur le toit*, Opus 58

INTERMISSION

SAINT-SAËNS — Symphony No. 3 in C minor, Opus 78 (*Organ Symphony*)

Adagio – Allegro moderato – Poco adagio
Allegro moderato – Presto – Maestoso – Allegro

SIMON PRESTON, organ

Simon Preston's appearance is supported by a gift from the Gomidas Organ Fund in memory of Berj Zamkochian.

UBS is proud to sponsor the BSO's 2005-2006 season.

This concert will end about 8:30.

Steinway and Sons Pianos, selected exclusively for Symphony Hall

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IN CONSIDERATION OF THE PERFORMERS AND THOSE AROUND YOU, CELLULAR PHONES, PAGERS, AND WATCH ALARMS SHOULD BE SWITCHED OFF DURING THE CONCERT.

From the Music Director

I'm very excited to begin my second season as music director of the Boston Symphony Orchestra; everything about last season was so thrilling, challenging, and gratifying. Let me take this opportunity to thank not only the orchestra, and the Board and staff of the BSO, but also you, the audience that supports all of us with such extraordinary enthusiasm and vitality. You've made me feel very much at home.

It is fitting, I think, that the first program of our second season should be something completely different from what we worked on last year. So we begin with this delicious French program, originally stimulated by the renovation of our great Symphony Hall organ, which is now ready to play its featured role in Saint-Saëns's Symphony No. 3—his colorful and spectacular *Organ Symphony*, programmed here so frequently, and famously recorded, by my great predecessor Charles Munch.

Perhaps because I do so much German music and Italian opera, not many people are aware of how deep my "Gallic" roots are with respect to the study of French art music. I studied conducting with Jean Morel and composition with Darius Milhaud (as well as theater arts with his wife Madeleine, herself a great actress and speaker), and worked at various lengths and levels of intensity with Pierre Bernac, Jennie Tourel, Pierre Boulez, Martial Singher, and Régine Crespin, to mention just a few of the

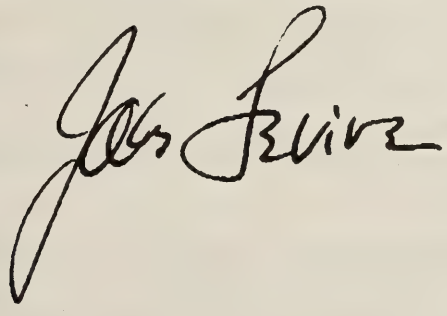


great French artists to whom I was exposed very early on. And given the BSO's longstanding affinity for French music, I certainly want to keep this aspect of their history active in our current repertoire. (Last season we played Berlioz's *Roméo et Juliette*, and there's more French music to come this year and in future seasons—including a lot more Berlioz, Debussy, Ravel, Satie, Poulenc, Dutilleux, and Messiaen.)

In this opening all-French program we start with Berlioz's *Le Corsaire* (one of those overtures I schedule every chance I get), followed by a particularly unique and haunting Debussy masterpiece, the ballet *Jeux*—which I'm finally having the opportunity to perform for the first time after years of failed attempts at programming it. I studied *Jeux* years ago with Pierre Boulez, and even though we all know it's a masterpiece, its remarkable *tinta* and atmosphere, along with its large instrumentation and unique content, make it hard to program as often as one might like, with the necessary great similarity or contrast to the music surrounding it.

Like Berlioz's *Corsaire*, Milhaud's *Le Boeuf sur le toit* is one of those little masterpieces I love to do frequently. This is a wonderful, funny piece that is rightly one of Milhaud's most famous. Some of the things I like so much about it include the cycle of keys it goes through, the episodes alternating with returns of the main theme, and the many places where the orchestra plays in two keys at the same time—not to mention how Cocteau's original "slow-motion" staging contrasted so jarringly with the lively activity of the music. Darius was such a wonderful man, teacher, and composer. The time I spent with him was indispensable to my education and lots of fun, besides!

Finally, on the second half, there's the Saint-Saëns symphony, which, for all its popularity, is not programmed so often because of the need for a great organ and organist, as well as the right kind of surrounding acoustic—of which Symphony Hall's is ideal.



Hector Berlioz

Le Corsaire Overture, Opus 21



Louis-Hector Berlioz was born at La Côte-Saint-Andrè, Isère, France, on December 11, 1803, and died in Paris on March 8, 1869. He wrote the original version of this overture in the late summer of 1844 at Nice, on the Mediterranean coast, and led its first performance on January 19, 1845; it was called "La Tour de Nice" ("The Tower of Nice") on that occasion. Berlioz later revised the overture and renamed it "Le Corsaire rouge," after James Fenimore Cooper's "The Red Rover," but published it in 1852 as Le Corsaire, *suggesting Byron, whose inspiration had served for Berlioz's "Harold in Italy" of 1834. Theodore Thomas led the Brooklyn Philharmonic in the first American performance of the overture on March 7, 1863, at the Brooklyn Academy of Music. Emil Paur gave the first Boston Symphony performances in January 1895, subsequent ones being given by Karl Muck, Ernst Schmidt, Charles Munch, Richard Burgin, Stanislaw Skrowaczewski, Henry Lewis, Lawrence Foster, Andrew Davis, Seiji Ozawa, Joseph Silverstein, and Roger Norrington (the most recent subscription performances, in January 1992, followed by the most recent Tanglewood performance on July 5 that same year).* Le Corsaire *is scored for two each of flutes, oboes, clarinets, and bassoons, four horns, two trumpets, two cornets, three trombones, tuba, timpani, and strings.*

In 1831 Berlioz found himself in Rome, after finally winning, on the fourth attempt, the Paris Conservatoire's Prix de Rome, a prize that carried with it a stipend and a required year of study in that city. One of his greatest pleasures there was St. Peter's, where, on a hot summer's day, as we read in his *Memoirs*, he would

> take a volume of Byron and... enjoy the great cool air of the cathedral... absorbed in that burning verse. I followed the Corsair across the sea on his audacious journeys. I adored the extraordinary nature of the man, at once ruthless and of extreme tenderness, generous-hearted and without pity, a strange amalgam of feelings seemingly opposed: love of a woman, hatred of his kind.

Berlioz had just recently had his own first taste of the sea in the course of his journey to Italy: a voyage from Marseilles to Leghorn, during which the destruction of his ship in a violent storm was avoided only through the fortunate presence of a Venetian ("a somewhat dubious-looking character," as Berlioz describes him) who claimed to have captained a warship under the command of Byron himself.

Around this time, too, the composer spent three happy weeks in Nice—this after aborting a scheme to murder the pianist Marie (called Camille) Moke, who was to have married him after his return from Italy, but who in the meantime had married the composer/piano manufacturer Camille Pleyel instead. Three other victims figured in Berlioz's plan—Pleyel, Marie's mother, and himself, since he would obviously have had no recourse but suicide once the triple-killing was accomplished.

In any event, at Nice, the composer availed himself of the orange groves, the sea, and the heather. There he wrote his overture *King Lear* and began the overture *Rob Roy*. And there, more than ten years later, he would compose the first version of what would become his overture *Le Corsaire*. On this later occasion, Berlioz was recuperating from the exhaustion of a mammoth concert he had organized in Paris in conjunction with that city's Exhibition of Industrial Products in 1844. The concert involved more than one thousand performers; it left him with a reasonable financial profit and in a state of nervous collapse. Vacationing in Nice at doctor's orders, he lodged in a tower overlooking

the Mediterranean, and this tower provided the original title of the overture he wrote at that time.

Perhaps Jacques Barzun is right in suggesting that the title on which Berlioz finally settled was one that carried a broader range of personal associations, with something of Byron, of Fenimore Cooper, and of the events chronicled here. But what surely matters most is Berlioz's music and how much of his genius is reflected in this score: in the opening passage for rushing strings and chattering winds which has the orchestra on its toes from the very start; in the broad Adagio melody of the introduction, which, at a faster tempo, becomes the second theme of the Allegro; in the particular attention given the individual instruments, all of which manage clearly to be heard even at the loudest moments (listen especially for Berlioz's use of the recently invented valved cornets); and in the composer's unerring manipulation of the orchestra as a whole, in passages from the most subdued to the most boisterous.

—Marc Mandel

Claude Debussy
Jeux—Poème dansé



Achille-Claude Debussy was born at St. Germain-en-Lay, France, on August 22, 1862, and died in Paris on March 25, 1918. He composed his "poème dansé" Jeux *during the late summer of 1912. It was first performed, with Nijinsky's choreography, on May 15, 1913, by the Ballets Russes in Paris; the first concert performance was on March 1, 1914, conducted by Gabriel Pierné. The first American performances were given by the Boston Symphony Orchestra, with Pierre Monteux conducting, in January 1920, in Boston and New York, subsequent BSO performances being given by Monteux again (in 1951), Charles Munch, Pierre Boulez (including the BSO's only Tanglewood performance, on August 2, 1969), Michael Tilson Thomas, Sir Colin Davis, and David Robertson (the most recent subscription performances, in March 2003). The score calls for two piccolos, two flutes, three oboes and English horn, three clarinets and bass clarinet, three bassoons, sarrusophone (replaced here by contrabassoon), four horns, four trumpets, three trombones, tuba, timpani, tambourine, triangle, cymbals, celesta, xylophone, two harps, and strings.*

On the day that Stravinsky's *Firebird* was first staged in London by Diaghilev's Ballets Russes, June 18, 1912, Claude Debussy signed a contract with Diaghilev for a ballet to be named *Jeux* and to be ready for performance in the 1913 Paris season. The fee of 10,000 francs was more than alluring for someone of Debussy's ever uncertain finances, and as half of it was due on delivery of the piano score by the end of August, he set to work at once and composed with remarkable speed. So many of Debussy's theatrical projects ended up for one reason or another "in the water" (as the French saying goes) after years of hesitation, failed collaborators, lack of money, lack of promoters, and so on, that this speedy conception and composition of *Jeux* is all the more remarkable.

Debussy had reached a point in his thinking about music where an altogether new approach to orchestral color and rhythm had worked its way to the front of his mind. He was ready to set down a piece that for the first time broke fully away from traditional notions of form and harmony, already weakened in a series of masterpieces from the

Prélude a l'après-midi d'un faune and *La Mer* to the set of orchestral *Images*. The "danced poem" *Jeux* works, most unexpectedly, on two quite different levels: as a transparent tissue of abstract musical ideas woven with filigree orchestral threads, or as a moment-by-moment representation of stage action and ballet movement.

Those who saw *Jeux* as a ballet (revivals on stage have been very rare) were struck by the modernity of Diaghilev's conception. It was his idea to stage a ballet on a tennis court in the garden of a big country house. A man and two women play out what many then recognized to be Diaghilev's private sexual fantasy, the young man representing himself and the two girls making up an imagined threesome. Nijinsky, Diaghilev's star male dancer, worked out the scenario and choreography, and Leon Bakst designed the set. A tennis ball bounces across the stage, followed by a young man, who disappears after it. Two girls appear, and each dances in turn. When they notice the young man watching them, they start to run off, but he brings them back. He dances with the first girl, leading to an amorous embrace which piques the second girl. She does her own dance and gradually draws the young man's attention to her. Now it's the turn of the first girl to be hurt, and as she is consoled by the second girl the young man sweeps them both into a passionate dance culminating in a climactic triple kiss. Their ecstasy is broken by another tennis ball bouncing across the stage, and they disappear into the depths of the darkened garden.

The costumes were starkly modern, the girls wearing plain dresses reaching just below the knee and the young man wearing a tie over a white shirt and sporting pants. None of them carried rackets, and the ball was apparently much too big. Nijinsky himself had never played a game of tennis.

Debussy admired Diaghilev and remained on cordial terms with him, but he had little to say for Nijinsky and by the time the first performance arrived his annoyance at Nijinsky's style and manners reached a peak. Debussy was perfectly aware that Stravinsky's *Rite of Spring* was being rehearsed for its own historic opening night just two weeks later and that its far greater demands on the dancers and stage designers were a cause of Nijinsky's distraction. The two girls were played by Tamara Karsavina and Liudmilla Schollar, both stars of Diaghilev's company, and although the opening night went well, the public was somewhat baffled by the inconclusiveness of the ballet, and—hardly surprising—few seemed to notice the music. By the time the *Rite* had opened, *Jeux* was almost entirely forgotten.

On the day of the premiere Debussy took the remarkable step of publishing a letter







THE BSO ONLINE

Boston Symphony and Boston Pops fans with access to the Internet can visit the orchestra's official home page (http://www.bso.org). The BSO web site not only provides up-to-the-minute information about all of the orchestra's activities, but also allows you to buy tickets to BSO and Pops concerts online. In addition to program listings and ticket prices, the web site offers a wide range of information on other BSO activities, biographies of BSO musicians and guest artists, current press releases, historical facts and figures, helpful telephone numbers, and information on auditions and job openings. Since the BSO web site is updated on a regular basis, we invite you to check in frequently.

in the press disassociating himself from the choreography, which he complained had been reduced to a series of arithmetical divisions, as if music were simply a series of numbers. He had devoted his life to attempting to disguise the crude rhythmic divisions of music, and in *Jeux* he used a subtle continuity of pulse (not quite the same as the beat) behind which the pace of the music can move back and forth, stop and start, treating tiny fragments of melody, and allowing one brief idea to dissolve into another. He was very aware that the score could seem to be a tissue of fragments, but insisted that there is a hidden continuum behind it, even if he could not identify it in words. Every listener can respond in his own way, of course. Many leading 20th-century composers, most notably Boulez, have absorbed the lessons of *Jeux* in their quest for a musical form that defies textbook archetypes but yet has organic life.

Debussy's orchestral skill is astonishing. He calls for a large orchestra but never uses the full forces at any one time. The trombones do not take part until midway through. He had learned a lot from Stravinsky, even from Ravel, both younger than he, yet his timbre is distinctive and magical. While working on the score he said he was seeking "an orchestral color that seems to be illuminated from behind, of which there are such marvelous examples in *Parsifal.*" Tennis or no tennis, Klingsor's magic garden remained the image that Debussy, ever since his first visit to Bayreuth in 1888, could never drive from his mind.

—Hugh Macdonald

Darius Milhaud
Le Boeuf sur le toit, Opus 58



Darius Milhaud was born at Aix-en-Provence, France, on September 4, 1892, and died in Geneva, Switzerland, on June 22, 1974. His ballet Le Boeuf sur le toit *("The Ox on the Roof") was composed in Paris in 1919; it was first performed on February 21, 1920, at the Théatre des Champ-Elysées, Paris, with Vladimir Golschmann conducting. Yan-Pascal Tortelier led the only previous Boston Symphony performance on August 23, 1998, at Tanglewood. The score calls for an orchestra of two flutes (second doubling piccolo), oboe, two clarinets, bassoon, two horns, two trumpets, trombone, percussion (bass drum, cymbal, tambourine, guiro), and strings.*

By all accounts—and there are plenty of musicians in both Paris and California who remember him well—Darius Milhaud was a most congenial man. His autobiography was entitled *My Happy Life*. He died aged eighty-two, contented with his 441 opus numbers and delighted by the honors and acclamation of old age. His glory belongs to the 1920s and the group of Paris-based composers known as *Les Six*, one of whose number he was, with Cocteau and Satie influential figures in the background; and although in his later days he expressed some impatience with reminiscence-hunters, he was proud of the role he played in those heady days and happy to look back on a life that offered him few agonies.

He was an effective teacher (Dave Brubeck was one of his students) and an entertaining writer, as well as an amazingly fertile composer. His health prevented him from enlisting in the French army in 1914, and he was fortunate in 1915 to meet Paul Claudel, a writer who drew Milhaud towards a deeply serious vein of work, the very opposite of the music for which he is best known. Milhaud always held Claudel in the most profound

respect, which serves to remind us that although the prevailing aesthetic of *Les Six* was a dedication to puncturing pomposity, most of them, if not all six, felt that their music had a fundamental seriousness of purpose beneath the frivolity and fun.

At all events it was Claudel who opened up a new window in Milhaud's life by inviting him to Brazil as his assistant when he was appointed French ambassador to Rio. Milhaud remained there for two years and was enchanted with everything he saw and heard. The two principal musical impressions he absorbed were the sound of the Brazilian forest, with its strange birdcalls and insect sounds, and the music of the streets. The characteristic lilt of Brazilian music was unknown in Europe, and for Milhaud it provided instant inspiration. "I was intrigued and fascinated by the rhythms of this popular music, so I bought a lot of maxixes and tangos and tried to play them with the syncopated rhythms that go from one hand to the other. At last my efforts were rewarded and I could both play and analyze this typically Brazilian subtlety."

Back in France, still haunted by the memories of Brazil, Milhaud assembled a few popular Brazilian melodies and even a Portuguese *fado*, and transcribed them for small orchestra with a rondo theme recurring between each pair of tunes. As many as twenty-four tunes by fourteen different composers have been identified as Milhaud's sources, all from printed sheet music bought in Rio. The main rondo tune, heard at the beginning and many times later, is actually Milhaud's own creation, tying the rest together. One of the tunes he heard was called *O Boi no telhado* ("The Ox on the Roof"); this gave him a title for the compilation he put together on his return to Paris after the Armistice.

Le Boeuf sur le toit was, simply, conceived as a celebration of Brazilian popular music, which Milhaud imagined would be suitable background for a silent film; he had Charlie Chaplin in mind. But in the heady months that followed the outbreak of peace *Les Six* sprang to celebrity and Cocteau assumed the mantle of priest and prophet, guiding their efforts. He decided that *Le Boeuf sur le toit* would be a ballet, which he presented at the Théâtre des Champs-Elysées (where Diaghilev's famous ballets had been staged) in February 1920, under the title *Le Boeuf sur le toit, ou "The Nothing Doing Bar."* The scenario, incredibly, had nothing to do with Brazil but was set in a New York bar in the new world of Prohibition. The characters were a boxer, a negro dwarf, an elegant woman, a redhead in boy's clothes, a bookmaker, and a gentleman in a suit. The barman offers drinks all round, and after a series of dances a policeman arrives and the bar is instantly transformed into a dairy and milk-bar, where they dance rustic dances drinking milk. The policeman is decapitated by a ceiling fan. The redhead dances with the policeman's head. Everyone leaves, and the barman presents the bill to the policeman who has miraculously resurrected.

Cocteau engaged the clowns the Fratellini brothers and a dwarf from the Medrano Circus (one of Cocteau's favorite haunts). Raoul Dufy painted the set and made the huge head-masks that Cocteau had imagined. The action was all done in slow motion, as if in a film with the projector slowed down. Odd though such a spectacle may seem, it was a great success, especially coupled with works by Satie, Poulenc, and Auric on the same bill. Milhaud acquired the immediate reputation of being a droll composer, which he did not entirely resent. "Forgetting that I had written the opera *Les Choëphores*, the public and the press decided that I was a joker, I, who had always regarded all things comic with horror and had aspired, when writing *Le Boeuf sur le toit*, only to put together an amusing unpretentious entertainment, with the memory of the Brazilian rhythms that had so enchanted me and never—God forbid—never made me laugh!"

The bewitching two-beat pulse is sustained throughout the work, with the tempo relaxed a little from time to time. The syncopation that thrilled Milhaud during the Rio carnival is present throughout, supported by the one-man percussion section Stravinsky had featured in the *Soldier's Tale* and which was soon to become standard in dance bands everywhere. The orchestration is witty and deft. Milhaud made a number

of arrangements, including one for two pianos and another, entitled *Cinéma-Fantaisie,* for violin and piano.

Cocteau and Milhaud allowed the name *Le Boeuf sur le toit* to be used as the name of a Parisian bar, which everyone assumed was owned and run by them. It was even said that the ballet had been named after the bar. In the spirit of Cocteau's war on Wagnerism, Impressionism, and all other isms, Milhaud went on to discover American jazz, which provided the impulse for his other popular stage work, *La Création du monde* of 1923. But his dedication to serious composition never waned, and he accumulated piles of sonatas, quartets, symphonies, and operas, many of them unplayed and unheard, alongside the more entertaining works that the public has always preferred. Not even this could ever have made him unhappy.

—Hugh Macdonald

Camille Saint-Saëns
Symphony No. 3 in C minor, Opus 78



Camille Saint-Saëns was born in Paris on October 9, 1835, and died in Algiers on December 16, 1921. He composed his Symphony No. 3 in Paris and in Germany early in 1886, conducting the first performance on May 19, 1886, in St. James's Hall, London, in a concert of the Royal Philharmonic Society. He led the first Paris performance of his Symphony No. 3 on January 9, 1887, at a concert of the Société des Concerts. Theodore Thomas conducted the first American performance a few weeks later, on February 19, 1887, at the Metropolitan Opera House in New York. Wilhelm Gericke gave the first Boston Symphony Orchestra performances (also the first in Boston) in February 1901, subsequent BSO performances being led by Karl Muck (including a 1906 performance with the composer as organist), Henri Rabaud, Pierre Monteux, Serge Koussevitzky (including a 1938 performance with Nadia Boulanger as organist), Richard Burgin, Charles Munch (on numerous occasions between 1946 and 1966 with E. Power Biggs and Berj Zamkochian, also recording it famously with the BSO and Zamkochian for RCA in April 1959), Seiji Ozawa (in October/November 1975 with Anthony Newman, in Boston, New York, and Washington, D.C.), Leonard Slatkin (at Tanglewood in July 1985 with John Finney), Pascal Verrot (the most recent Tanglewood performance, on July 20, 1990, with James David Christie), and Ozawa again (the most recent subscription performances, in February 1995, also with James David Christie). The symphony calls for a large orchestra of three flutes (third doubling piccolo), two oboes and English horn, two clarinets and bass clarinet, two bassoons and contrabassoon, four horns, three trumpets, three trombones, tuba, timpani, triangle, cymbals, bass drum, organ, piano four-hands, and strings.

Although widely known as Saint-Saëns's *Organ Symphony*, and although the composer sometimes played the organ part himself, he did not in the least intend the work to be an organ concerto. The organ is in any case silent during the greater part of the work; it is merely a bold addition to what in 1886 would have been regarded as a large symphony orchestra, like the occasional appearance of the piano in the second movement, adding an extra—and always startling—color to the orchestral palette.

Equally bold is Saint-Saëns's division of the symphony into two movements rather

than the traditional four, even though the outlines of slow movement and scherzo are easily recognized in their proper place. This unusual layout is shared with the composer's Fourth Piano Concerto, which he composed shortly before, and he was sufficiently taken with the plan to adopt it on a grand symphonic scale too. The early critics were puzzled by this, and also by the unusual orchestration. Yet no one today regards the symphony as a particularly puzzling work; indeed it is (or at least has been) one of the most frequently recorded and performed of all symphonies.

In the age of Haydn and Beethoven there were relatively few French symphonies composed; in the following period Berlioz's symphonies are *sui generis*, beyond imitation or the notion of a "school." But in the 1850s the younger French composers—Gounod, Saint-Saëns, Bizet—all wrote symphonies of striking freshness, and after 1870, when the political humiliation of Prussian victory spurred the French to take up arms in a new cultural conflict, the French strove magnificently to build a strong non-operatic repertoire, ironically by looking to German models, above all Beethoven, for inspiration. One composer after another set his hand to the task of writing symphonies: Bizet in 1871, Messager in 1877, Debussy in 1880, Fauré in 1884, Lalo in 1885, d'Indy in 1886, Franck in 1887. Saint-Saëns was the most energetic of all the French composers calling for cultural renewal, so it was not surprising that he should compose a symphony in 1886 as part of this national effort. He had been writing prodigious quantities of music in every genre for the previous thirty years, and although he had already written five symphonies, the last one dated back to 1859. Only two of those five were acknowledged, which gives the present symphony its number "3."

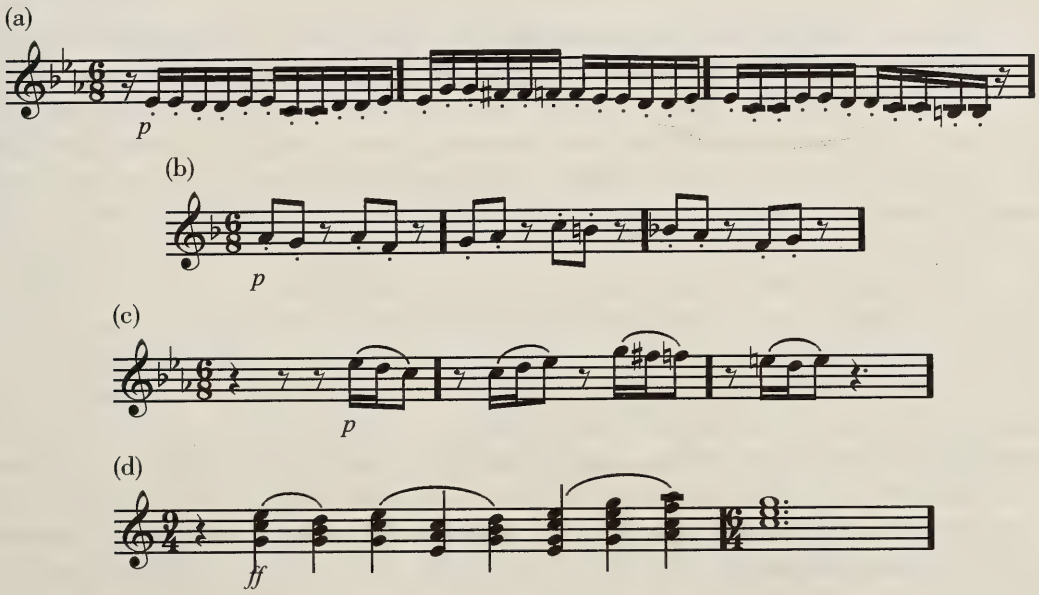
It was commissioned by Francesco Berger, secretary of the Royal Philharmonic Society, when Saint-Saëns was on a visit to London toward the end of 1885. He then went on tour in Germany and faced a fifteen-gun broadside of hostility everywhere he went because of his views on Wagner. These seem eminently reasonable today, but at the time, with Wagner recently dead and Germany in the grip of pan-Germanic fever combined with Wagnermania, Saint-Saëns represented an unacceptable heresy—thinking that Wagner's music was good up to a certain point, but was not a good model for younger composers: it diminished the great tradition of German music from Bach to Mendelssohn. For Saint-Saëns the supreme model was always Mozart. These views had appeared in a recent book, *Harmonie et mélodie*, mercilessly attacked in the German press to the point where many cities refused to welcome him.

Saint-Saëns himself took a light view of the situation, expressing his undying faith in the natural musicality of the Germans, and composing, of all things, the frivolous spoof, the *Carnival of the Animals*, today one of his best-known works. The symphony also took shape on this tour, with its unmistakable homage to the giants of the German symphony, Beethoven and Schubert. On his return to Paris he played it through to Liszt, who had done more than anyone to further Saint-Saëns's career in its early stages and had mounted *Samson et Dalila* in Weimar when no one in Paris would consider it. Liszt, alas, was very weak and had only a few months to live, so that the symphony's dedication, when it was published, was not "*à Franz Liszt*," as Saint-Saëns had intended, but "*à la mémoire de Franz Liszt*."

The first performance took place in London that May (1886). In the first half of the concert Saint-Saëns played Beethoven's Fourth Concerto with Arthur Sullivan conducting. When the symphony was heard in Paris a few months later, Gounod emerged from the concert saying "*Voilà le Beethoven français!*"

The Adagio introduction could be from a tone poem by Liszt, with its broken phrases and plaintive sighs from oboe, English horn, and bassoon. But the Allegro arrives immediately, strongly suggestive of Schubert's *Unfinished* and giving gradual shape to the broken woodwind phrases. The strings' restless accompanying figure, ex. (a), is in

fact an important theme that will recur in many guises:



The second of these acts as a subsidiary theme in a sonata process that is shorter than usual since the slow "movement" has been folded into the first movement. The organ is heard for the first time, laying down soft chords in D-flat major as background to a rich *cantabile* theme in the strings. The second statement of this theme calls on the unlikely grouping of clarinet, two horns, and two trombones spread across three octaves. The double basses, pizzicato, throw in a memory of ex. (b) before a reprise of the main tune and a warm, serene close.

The second movement begins with a scherzo, now back in C minor, and still dark in color. Ex. (c) soon appears as a subsidiary idea. The equivalent of a Trio section is a brilliant Presto in the major key to which the piano contributes an extraordinary series of both-hand scales, as if Saint-Saëns were still thinking of the scale-plagued pianists in his *Carnival of the Animals*. This eventually gives way to the finale proper (Maestoso), heralded by a huge C major chord on the organ and a new version of the main theme now taking on the character of a chorale, ex. (d). The pianist is joined by a partner, the duet tinkling in the upper register with a sonority Saint-Saëns learned from Berlioz's *Lélio*. He had written the piano reduction of this work when he was nineteen and absorbed several ideas from it.

The splendid close leaves the impression of a grandiose and triumphant symphony, although many of the earlier pages suggest a more questioning and searching character. Saint-Saëns knew that most of his numberless compositions had little future to look forward to, but this was a work he had put his heart into, and which he deeply loved. "I have given it all that I had to give. What I have done I shall never do again."

—Hugh Macdonald

Hugh Macdonald is Avis Blewett Professor of Music at Washington University in St. Louis and principal pre-concert lecturer for the Saint Louis Symphony Orchestra. He taught at Oxford and Cambridge universities before moving to the United States in 1987. The author of books on Berlioz and Scriabin, and general editor of the New Berlioz Edition, he has also written extensively on music from Mozart to Shostakovich and has had his opera translations sung in a number of leading opera houses.

More . . .

A comprehensive modern Berlioz biography in two volumes—*Berlioz, Volume I: The Making of an Artist, 1803-1832* and *Berlioz, Volume II: Servitude and Greatness, 1832-1869*—by Berlioz authority David Cairns appeared in 1999 (University of California). Another important modern biography, from 1989, is D. Kern Holoman's *Berlioz*, subtitled "A musical biography of the creative genius of the Romantic era" (Harvard University Press). *Berlioz*, by Hugh Macdonald, general editor of the Berlioz critical edition, offers a compact introduction to the composer's life as part of the Master Musicians series (Oxford paperback). Another compact account is Peter Bloom's *The life of Berlioz* in the series "Musical lives" (Cambridge University paperback). Bloom also served as editor of *The Cambridge Companion to Berlioz* (Cambridge University paperback) and of the recent *Berlioz: Past, Present, Future*, published in October 2003 to mark the bicentennial of the composer's birth. This latter book is a compendium of articles by various musical and cultural historians who examine, among other things, Berlioz's own responses to music of his past, his interactions with musical contemporaries, and views proffered about him in subsequent generations (Eastman Studies in Music/University of Rochester Press). Julian Rushton's *The Music of Berlioz* (2001) provides detailed consideration of the composer's musical style and works (Oxford paperback). Hugh Macdonald's Berlioz article from The New Grove Dictionary of Music and Musicians (1980) was reprinted in *The New Grove Early Romantic Masters 2* (Norton paperback, also including the Grove articles on Weber and Mendelssohn). That article was retained, with revisions to the discussion of Berlioz's musical style, in the 2001 edition of Grove. Macdonald has also served as editor for *Selected Letters of Berlioz*, a fascinating volume of the composer's letters as translated by Roger Nichols (Norton). The best English translation of Berlioz's *Memoirs* is David Cairns's (Everyman's Library; also once available as a Norton paperback). The much older translation by Ernest Newman still remains available (Dover paperback). Jacques Barzun's two-volume *Berlioz and the Romantic Century*, first published in 1950, is a distinguished and still very important older study (Columbia University Press); Barzun's own single-volume abridgment, *Berlioz and his Century*, is available as a University of Chicago paperback. Brian Primmer's *The Berlioz Style* offers a good discussion of the composer's music (Oxford). Charles Munch and the Boston Symphony Orchestra recorded Berlioz's *Le Corsaire* (along with *Roman Carnival* and the overture to *Béatrice et Bénédict*) in December 1958 (RCA). An equally exciting 1948 Munch recording with the Orchestre de la Société des Concerts du Conservatoire Paris can be found in the excellent, low-priced two-disc set devoted to Munch in the series "Great Conductors of the 20th Century" (EMI/IMG Artists). There are recordings of *Le Corsaire* with longtime Berlioz champion Colin Davis conducting the London Symphony Orchestra (Philips) and the Staatskapelle Dresden (RCA).

Edward Lockspeiser's *Debussy: His Life and Mind*, in two volumes, is the standard study of the composer (Macmillan). *The life of Debussy* by Roger Nichols is in the useful series "Musical lives" (Cambridge paperback). Nichols provided the Debussy article for the 1980 edition of The New Grove Dictionary of Music and Musicians. The Debussy entry in the revised Grove (2001) is by François Lesure and Roy Howat. Still interesting and useful for its wealth of contemporary documentation is Léon Vallas's *Claude Debussy: His Life and Works*, translated from the French by Maire and Grace O'Brien and published originally in 1933 (Dover paperback). Marcel Dietschy's *La Passion de Claude Debussy*, edited and translated—as *A Portrait of Claude Debussy*—by William Ashbrook and Margaret G. Cobb, is another useful biographical study (Oxford). Two recent collections of essays are of interest: *Debussy and his World*, edited by Jane F. Fulcher (Princeton University paperback), and *The Cambridge Companion to Debussy*, edited by Simon Trezise and Jonathan Cross (Cambridge University Press). *Jeux* is discussed in the useful

BBC Music Guide *Debussy Orchestral Music* by David Cox (University of Washington paperback). Noteworthy recordings of *Jeux* include Pierre Boulez's with the New Philharmonia Orchestra (Sony Classical), Jean Martinon's with the ORTF National Orchestra (EMI), André Cluytens's with the Orchestre de la Société du Conservatoire Paris (EMI "Great Artists of the Century"), and Charles Dutoit's with the Montreal Symphony Orchestra (London/Decca).

The article on Darius Milhaud in The New Grove Dictionary of Music and Musicians (2001) is by Jeremy Drake; the entry in the 1980 Grove was by Christopher Palmer. P. Collaer's *Darius Milhaud*, published originally in Antwerp and Paris in 1948 and last revised in 1982, appeared in an English translation in 1988. Also of interest is *Conversations with Madeleine Milhaud* by Roger Nichols. A live Aspen Festival performance by the Aspen Chamber Orchestra under James Levine of Milhaud's *Le Boeuf sur le toit* was issued in a four-disc compilation celebrating that festival's fiftieth anniversary in 1999. More readily available recordings include Jean-Claude Casedesus's with the Lille National Orchestra (budget-priced Naxos), Leonard Bernstein's with the ORTF National Orchestra (EMI), Kent Nagano's with the Lyon Opera Orchestra (Erato), and Daniel Harding's with the German Chamber Philharmonic (Virgin Classics). Milhaud's own 1958 recording with the orchestra of the Théâtre des Champs-Élysées appeared on CD in 2000 as part of EMI's "Composers in Person" series.

The easiest place to read about Saint-Saëns in English is The New Grove Dictionary of Music and Musicians; the entry in the 2001 revised Grove is an expansion by Sabina Teller Ratner of the material by James Harding and Daniel M. Fallon that appeared originally in the 1980 Grove. There is a quite recent French-language biography of the composer, Jean Gallois's *Charles-Camille Saint-Saëns* (Mardaga, 2004; not yet translated into English). Worth seeking out are *Saint-Saëns and his Circle* by James Harding (Humanities) and *French Piano Music* by the great French pianist Alfred Cortot (1877-1962), whose observations on Saint-Saëns's music retain their interest (Da Capo). James Levine recorded Saint-Saëns's *Organ Symphony* in 1986 with the Berlin Philharmonic and Simon Preston (Deutsche Grammophon). Charles Munch's famous Boston Symphony recording from 1959 with Berj Zamkochian was already considered sonically spectacular at the time of its initial LP release; it has virtually never been out of the catalogue, and continuing improvements in remastering and compact disc technology have only served to justify its reputation further over the course of several CD reissues (RCA). Arturo Toscanini's 1952 NBC Symphony broadcast of the *Organ Symphony* remains powerful and instructive despite dated sound (RCA, if you can still find it).

—Marc Mandel

Simon Preston



Simon Preston made his debut at the Royal Festival Hall in London in March 1962, performing the organ solos in Janáček's *Glagolitic Mass*. Prior to that, he accompanied the choir in the Festival of Nine Lessons and Carols, broadcast each Christmas Eve from the Chapel at King's College, Cambridge, where he had been a chorister as a boy and where he returned later as Organ Scholar. Shortly after his London debut, Mr. Preston was appointed sub-organist of Westminster Abbey and the same year appeared for the first time at the Henry Wood Promenade Concerts at the Royal Albert Hall. During that period he worked under many famous conductors, including Leopold Stokowski, Pierre Monteux, and later Leonard Bernstein and Benjamin Britten. In 1965 he made his first tour to the United States and Canada. By the time he left Westminster Abbey in 1967, he was already an internationally acclaimed artist. In 1981 he was appointed Organist and Master of the Choristers at Westminster Abbey, where his work with the choir received great acclaim. He directed the music at the royal wedding of Sarah Ferguson and Prince Andrew in 1986 and was responsible for writing much of Salieri's music in the movie *Amadeus*. Since 1987, when he left Westminster Abbey, he has pursued an active career as a highly sought-after concert organist. He recorded the Saint-Saëns *Organ Symphony* with the Berlin Philharmonic under James Levine, the Poulenc Organ Concerto with Seiji Ozawa and the Boston Symphony, and Copland's *Organ Symphony* with the Saint Louis Symphony Orchestra. Since his first tour in 1965, Simon Preston has been a regular visitor to the United States, often appearing as a guest artist at conventions of the American Guild of Organists as well as tours that have included most of the states. He was named International Performer of the Year (New York Chapter, AGO) for 1987. Simon Preston's recording career began nearly fifty years ago with the performance of a Gibbons Fantasia on a King's College disc. There are currently nearly fifty CDs of his recordings available, including two versions of the Handel organ concertos with both Yehudi Menuhin and Trevor Pinnock, as well as Bach's Fifth *Brandenburg* Concerto as harpsichord soloist, and many recordings with the choirs of both Westminster Abbey and Christ Church, Oxford. In 1971 Mr. Preston was awarded an Edison Classique award for his recordings of Messiaen's *Les Corps glorieux* and Hindemith's organ sonatas. The recording of Handel's Coronation Anthems with the Westminster Abbey Choir conducted by Simon Preston was awarded a Grand Prix du Disque in 1983. In October 2000 Deutsche Grammophon launched his complete recording of Bach's organ works. *Classic CD* recently named Mr. Preston as one of "The Greatest Players of the Century." Simon Preston's only previous BSO appearances were for performances of Poulenc's Organ Concerto in subscription concerts of November/December 1991, at which time the work was recorded for Deutsche Grammophon.

Boston Symphony Orchestra concertmaster Malcolm Lowe performs on a Stradivarius violin loaned to the orchestra in memory of Mark Reindorf.

COMING CONCERTS . . .

PRE-CONCERT TALKS: The BSO offers Pre-Concert Talks in Symphony Hall prior to all BSO subscription concerts and Open Rehearsals. Free to all ticket holders, these half-hour talks begin at 6:45 p.m. prior to evening concerts, at 12:15 p.m. prior to Friday-afternoon concerts, and one hour before the start of each Open Rehearsal.

Thursday, October 6, at 10:30 a.m.
(Open Rehearsal)
Thursday 'A'—October 6, 8-10:10
Friday 'A'—October 7, 1:30-3:40
Saturday 'A'—October 8, 8-10:10

JAMES LEVINE conducting
DAWN UPSHAW, soprano
JEAN-YVES THIBAUDET, piano

IVES	*Three Places in New England*
FOSS	*Time Cycle*, for soprano and orchestra
CARTER	*Three Illusions* (world premiere; BSO 125th anniversary commission)
GERSHWIN	Piano Concerto in F

Thursday 'B'—October 13, 8-9:55
Friday 'B'—October 14, 1:30-3:25
Saturday 'B'—October 15, 8-9:55
Tuesday 'B'—October 18, 8-9:55

JENS GEORG BACHMANN conducting
ANDREAS HAEFLIGER, piano

WEBER	Overture to *Oberon*
SCHUMANN	Piano Concerto
MENDELSSOHN	Symphony No. 3, *Scottish*

Thursday, October 20, at 10:30 a.m.
(Open Rehearsal)
Thursday 'C'—October 20, 8-10:15
Friday 'A'—October 21, 1:30-3:45
Saturday 'A'—October 22, 8-10:15
Tuesday 'C'—October 25, 8-10:15

PAAVO BERGLUND conducting
JULIA FISCHER, violin

SIBELIUS	Violin Concerto
SHOSTAKOVICH	Symphony No. 8

Sunday, October 23, at 3 p.m.
Jordan Hall, New England Conservatory

BOSTON SYMPHONY CHAMBER PLAYERS

BEETHOVEN	Octet in E-flat for winds, Op. 103
GANDOLFI	*Plain Song, Fantastic Dances* (world premiere; commissioned for the Boston Symphony Chamber Players by the St. Botolph Club)
BEETHOVEN	Sextet in E-flat for two horns and string quartet, Op. 81b
GOUNOD	*Petite Symphonie* for winds

Thursday, October 27, at 10:30 a.m.
(Open Rehearsal)
Thursday 'A'—October 27, 8-10:10
Friday 'B'—October 28, 1:30-3:40
Saturday 'B'—October 29, 8-10:10

SIR COLIN DAVIS conducting
INDRA THOMAS, soprano
CATHERINE WYN-ROGERS, mezzo-soprano
PAUL GROVES, tenor
ALASTAIR MILES, bass
TANGLEWOOD FESTIVAL CHORUS, JOHN OLIVER, conductor

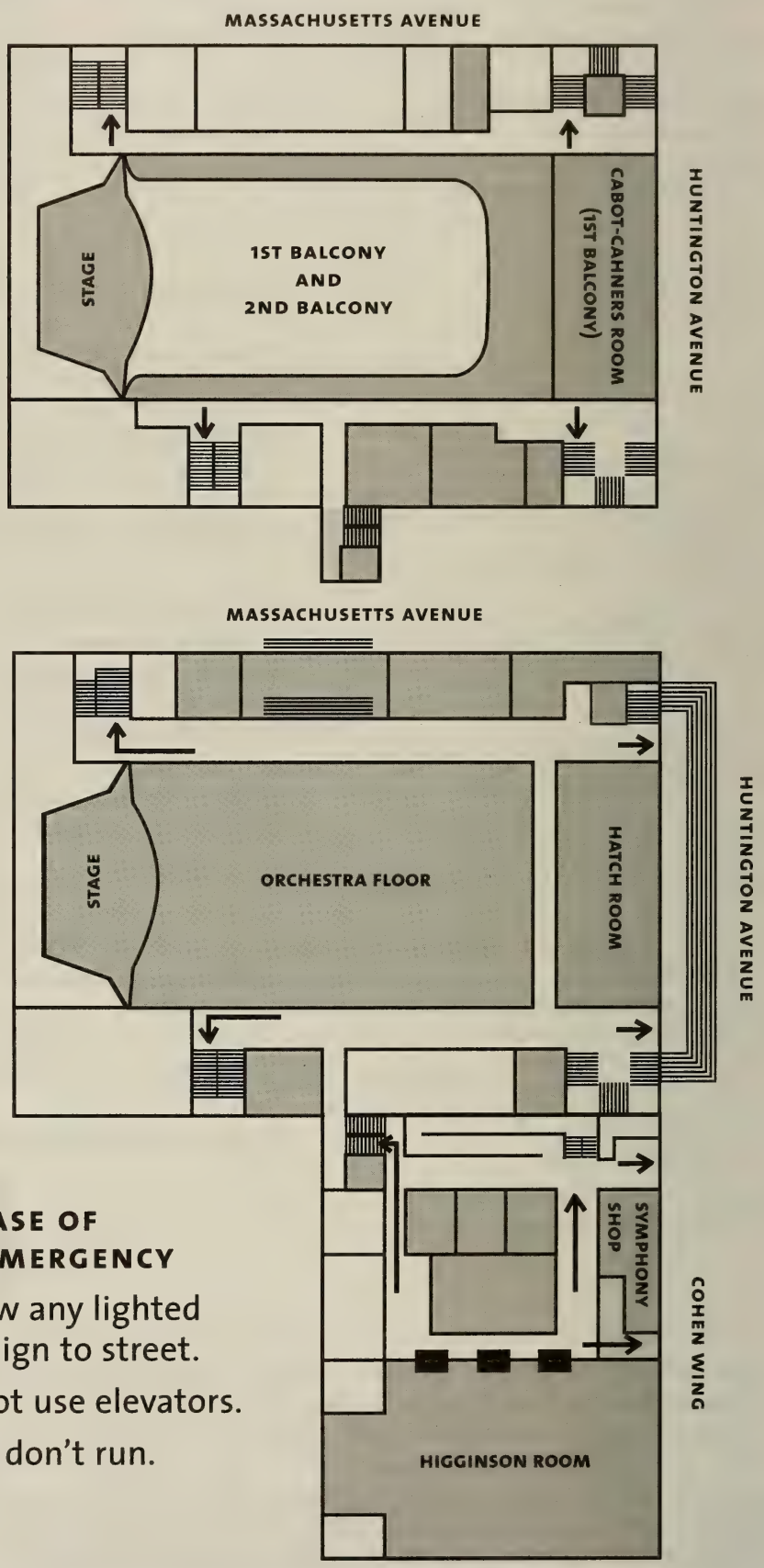
MOZART	Serenade No. 9 in D, K.320, *Posthorn*
TIPPETT	*A Child of Our Time*

Programs and artists subject to change.

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THE BSO'S WEB SITE (www.bso.org) provides information on all of the orchestra's activities at Symphony Hall and at Tanglewood, and is updated regularly. In addition, tickets for BSO concerts can be purchased online through a secure credit card transaction.

THE EUNICE S. AND JULIAN COHEN WING, adjacent to Symphony Hall on Huntington Avenue, may be entered by the Symphony Hall West Entrance on Huntington Avenue.

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LADIES' ROOMS are located on the orchestra level, audience-left, at the stage end of the hall; on the first balcony, also audience-left, near the coatroom; and in the Cohen Wing.

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BOSTON SYMPHONY BROADCASTS: Friday-afternoon concerts of the Boston Symphony Orchestra are broadcast live in the Boston area by WGBH 89.7 FM. Saturday-evening concerts are broadcast live by WCRB 102.5 FM.

BSO FRIENDS: The Friends are donors to the Boston Symphony Orchestra Annual Fund. Friends receive *BSO*, the orchestra's newsletter, as well as priority ticket information and other benefits depending on their level of giving. For information, please call the Development Office at Symphony Hall weekdays between 9 a.m. and 5 p.m., (617) 638-9276. If you are already a Friend and you have changed your address, please inform us by sending your new and old addresses to the Development Office, Symphony Hall, Boston, MA 02115. Including your patron number will assure a quick and accurate change of address in our files.

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THE SYMPHONY SHOP is located in the Cohen Wing at the West Entrance on Huntington Avenue and is open Tuesday through Friday from 11 a.m. until 4 p.m.; Saturday from noon until 6 p.m.; and from one hour before each concert through intermission. The Symphony Shop features exclusive BSO merchandise, including the Symphony Lap Robe, calendars, coffee mugs, an expanded line of BSO apparel and recordings, and unique gift items. The Shop also carries children's books and musical-motif gift items. A selection of Symphony Shop merchandise is also available during concert hours outside the Cabot-Cahners Room. All proceeds benefit the Boston Symphony Orchestra. For further information and telephone orders, please call (617) 638-9383.



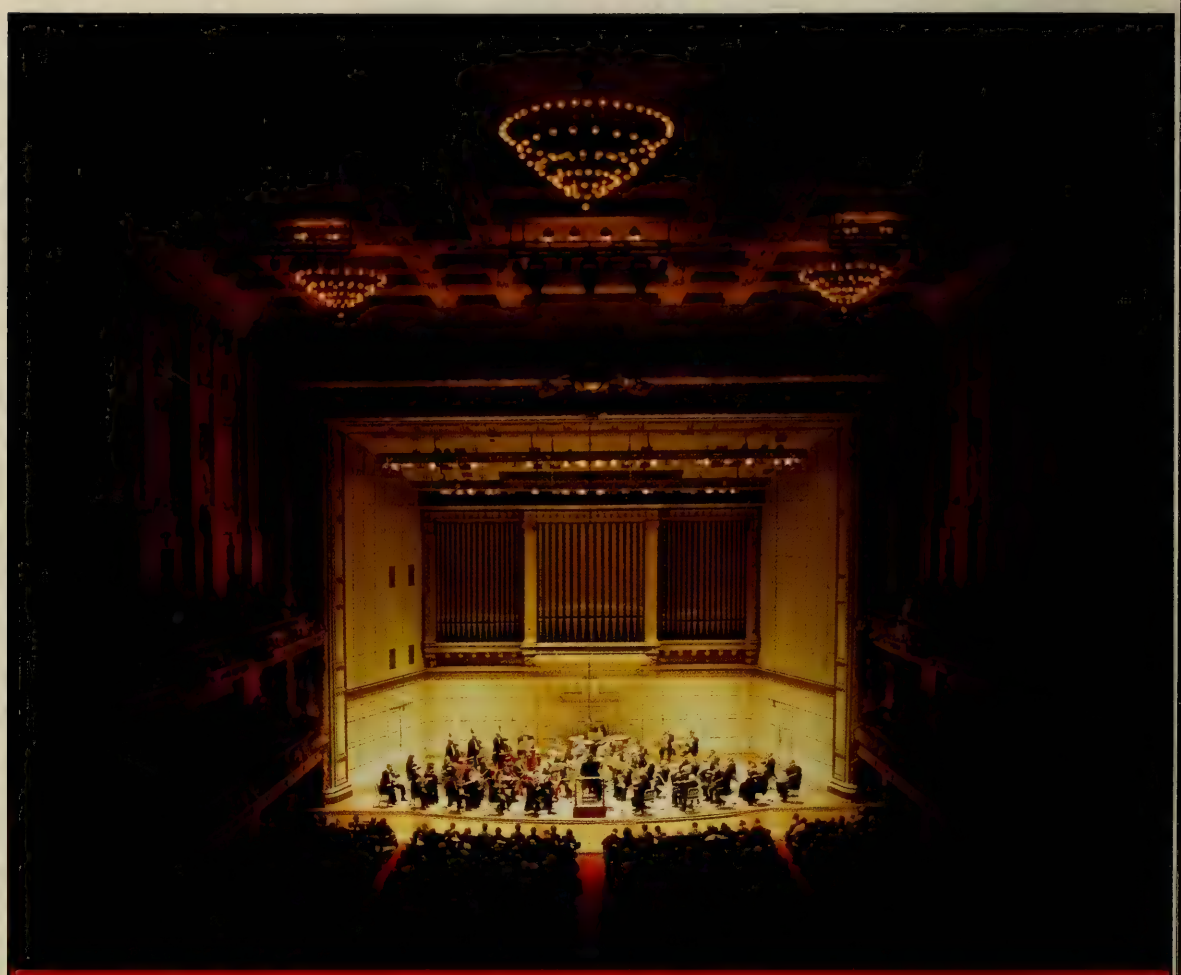
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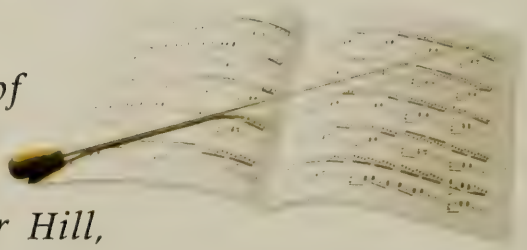
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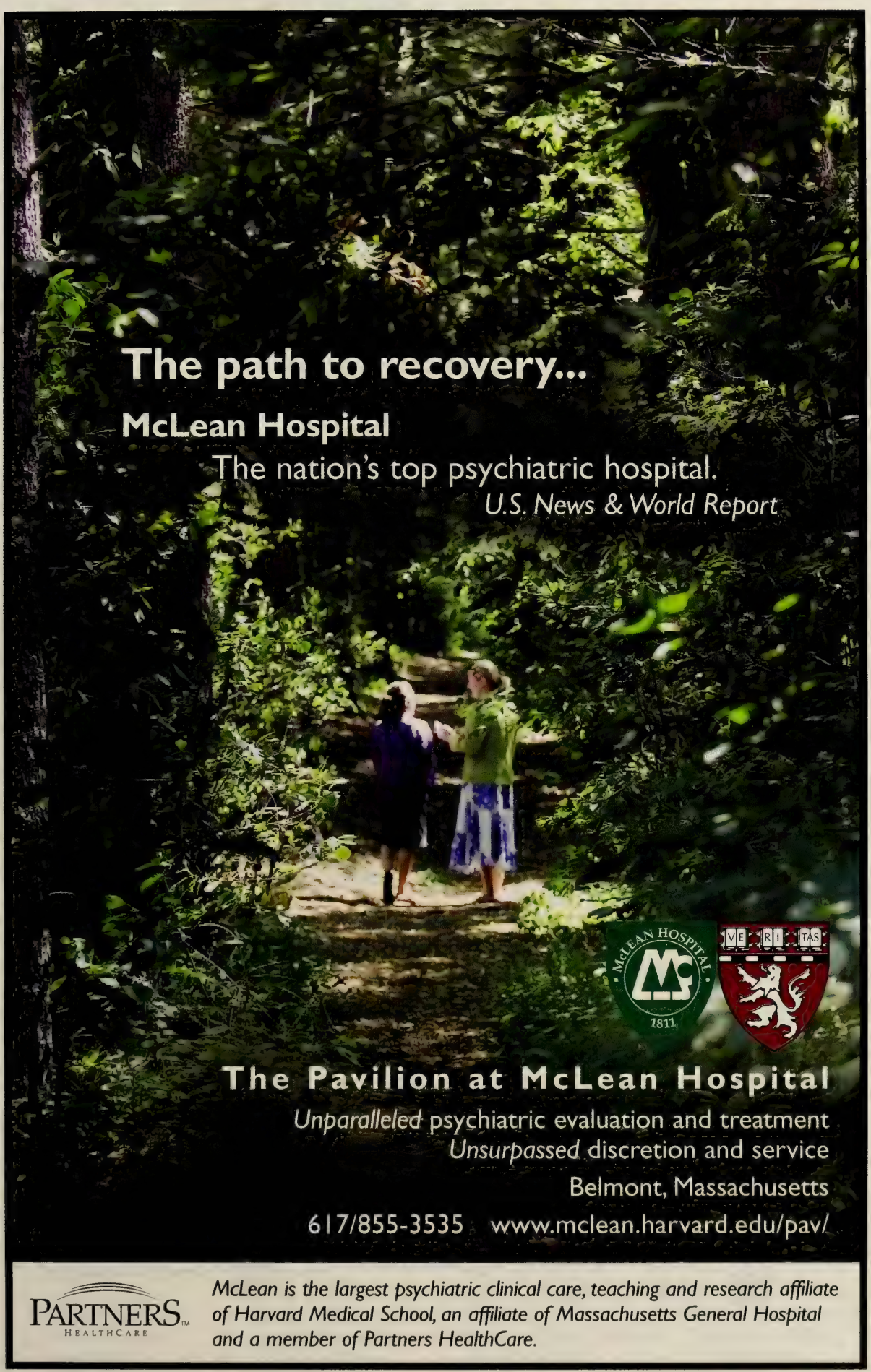
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Tonight's Pre-Concert Talk is given by
Marc Mandel, BSO Director of Program Publications.

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BSO

Symphony Hall's Aeolian-Skinner Organ is Featured in Saint-Saëns's Symphony No. 3

Tonight's performance of Saint-Saëns's Symphony No. 3 (his so-called *Organ Symphony*) as part of an all-French program highlighting the BSO's venerable tradition of performing French orchestral repertoire features the Aeolian-Skinner organ, Opus 1134, that is one of Symphony Hall's most prominent features. Built in 1947 to replace the Hall's original Hutchings organ of 1900, the instrument was designed by G. Donald Harrison, President and Tonal Director of Aeolian-Skinner of Boston, the preeminent American organ builders during the first half of the twentieth century. When first installed, it was widely recognized as one of the most versatile concert hall organs in the world. Inaugural concerts with the BSO took place in October 1949 with renowned organist E. Power Biggs at the keyboard, and organ recitals were for many years a regular feature of Symphony Hall programming.

Completed in the summer of 2004, the renovation of the Symphony Hall organ began in January 2003, when the entire instrument—including some 5,000 pipes—was removed from the organ chamber, which was itself completely refurbished. The renovated organ—now incorporating some new pipes and divisions, as well as a new console design—was reinstalled during the summer of 2003, tonal finishing and tuning being completed in the summer of 2004. Of equal importance to the renovation of the organ was the establishment of a permanently endowed fund for its care, enabling the BSO to remedy mechanical problems common to the aging process as they occur, and to undertake necessary cleaning and other maintenance on a regular basis. An article about the renovation of the Symphony Hall organ begins on page 9 of this program book.

The Mr. and Mrs. Peter A. Brooke Concert, Saturday, October 1, 2005

The BSO concert of October 1 is supported by a generous gift from BSO Life Trustee Peter A. Brooke and his wife, Anne. Peter and Anne Brooke have been supporters of the Boston Symphony Orchestra since the late 1970s. The Brookes are longtime Friday-afternoon subscribers and members of the Higginson and Walter Piston Societies. In addition, they have fully funded an endowed chair in the percussion section of the orchestra, and also provided major support for the construction of Ozawa Hall at Tanglewood in the early 1990s and for the renovations to Symphony Hall in the late 1980s.

Mr. Brooke joined the BSO's Board of Overseers in 1988, has served as a member of the Board of Trustees since 1990, and was elected Chairman of the Board of Trustees in 1999, retiring from that position on August 31, 2005, and becoming a Life Trustee on September 1. He served as Co-Chair of the BSO 2000 campaign from 1998 to 2000, helping to lead that effort to historic success in raising more than $150 million for the orchestra's endowment and operations. Peter is known worldwide as a leader in the venture capital community, having pioneered business practices in that field for decades. He has brought wisdom to his tenure at the Boston Symphony, participating on a dozen Board committees and currently serving as Chair of the Leadership Gifts Committee responsible for the BSO's Artistic Initiative Campaign.

Anne Brooke has energetically matched her husband's service, with leadership roles at the Concord Museum, the Museum of Fine Arts, and the Massachusetts Audubon Society. Most recently, at the BSO, she served as an Honorary Co-Chair of the James Levine Inaugural Gala in the fall of 2004.

"We were both introduced to the Symphony as children," they have said, "and after years

of exposure to its wonderful sound, we think it is appropriate to repay the BSO for all the pleasure it has given us. With the arrival of James Levine the BSO will, we expect, ascend to the position of the greatest orchestra in the world."

A Gift from the Gomidas Organ Fund In Memory of Berj Zamkochian

This week's appearances of organist Simon Preston are supported by a gift from the Gomidas Organ Fund, in memory of organist Berj Zamkochian. Zamkochian's musical accomplishments spanned the world, often intertwined with his passion for the history, culture, and fate of the Armenians, as well as his own deeply seated faith. Many of his efforts were for charitable causes. Zamkochian made his debut recital in Symphony Hall at the age of twenty-four, the *Boston Herald* noting at that time: "This young Bostonian stands well among the top organists of the day." He was the first organ major to graduate from the New England Conservatory of Music and later served on the faculty. In 1957 he was appointed organist of the Boston Symphony Orchestra by Charles Munch and organist of the Boston Pops Orchestra by Arthur Fiedler. The recordings he made under Munch and Fiedler won Zamkochian international acclaim. The reissue by RCA of the Saint-Saëns *Organ Symphony* and Poulenc's Organ Concerto on a single CD was hailed by the *New York Times* as "one of the 50 most important recordings of all time."

Berj Zamkochian participated in and helped Robert Hagopian establish the first Armenian Night at the Pops, a Boston tradi-

Individual tickets are on sale for all concerts in the BSO's 2005-2006 season. For specific information on purchasing tickets by phone, online, by mail, or in person at the Symphony Hall box office, please see page 63 of this program book.

On Display in Symphony Hall

This season's BSO Archives exhibit marks the 125th anniversary of the Boston Symphony Orchestra. In addition to the many important photographs, letters, and scores from the BSO Archives that fill the exhibit cases throughout Symphony Hall to document the BSO's founding in 1881 and its 125-year history, the BSO has received on loan from the Library of Congress's Music Division the original manuscript scores for two pieces closely associated with the BSO—Béla Bartók's Concerto for Orchestra, commissioned by the Koussevitzky Music Foundation and given its world premiere by Serge Koussevitzky and the BSO on December 1, 1944; and Henri Dutilleux's Symphony No. 2, commissioned jointly by the BSO and the Koussevitzky Music Foundation and given its world premiere by the BSO under Charles Munch on December 11, 1959. Also among the important artifacts on display throughout the season are the original manuscript of Igor Stravinsky's *Symphony of Psalms* (a BSO 50th-anniversary commission) and the score of Beethoven's *Missa Solemnis*, just recently returned to the BSO, that was used for Symphony Hall's inaugural concert on October 15, 1900.



Shown here is a plaster relief of a Bacchic procession mounted originally in Symphony Hall in the early 1900s, then taken down in the early 1980s and left to languish in Symphony Hall's basement for more than twenty years. The restoration of the plaster relief by Carol Snow and Nina Vinogradskaya and its reinstallation by Mystic Scenic Studios were made possible through a gift from Deborah M. Hauser.

tion for over fifty-four years. In 1970 Zamkochian established the Gomidas Organ Fund to commemorate the 100th anniversary of the Armenian composer, priest, and ethnomusicologist Gomidas Vartabet. Berj Zamkochian performed an annual concert to benefit the Gomidas Organ Fund for over thirty years in the Methuen Music Hall on the instrument used by the BSO in the Old Boston Music Hall prior to its removal and relocation from the BSO's original home.

An Exhibit at the Boston Public Library: "The Boston Symphony Orchestra: A 125-Year Retrospective"

To celebrate the Boston Symphony Orchestra's 125-year history, the Boston Public Library is exhibiting—from September 15 through November 18—materials from its Music Department with items from the Koussevitzky Collection, the R. Laning Humphrey Journalistic Archive, the Walter Piston Collection, and the Allen A. Brown Collection. In addition to BSO programs, concert reviews, and published scores, the exhibit also includes manuscripts such as *Peter and the Wolf*, manuscript facsimiles including Piston's Pulitzer Prize-winning Symphony No. 3 (along with the composer's Pulitzer Prize award), memorabilia from the Koussevitzky Collection including his cigarette case, silver baton, and samovar set, plus additional awards, photographs, and works of art. In announcing this exhibit, the BPL noted that "throughout its 125-year history, the Boston Symphony Orchestra has provided the citizens of Boston and the Commonwealth of Massachusetts years of wonderful music. It has contributed to the music community with its commissions of local and world talents and has played a major role in the recognition of American music."

Pre-Concert Talks

Pre-Concert Talks available free of charge to BSO ticket holders precede all Boston Symphony concerts and Open Rehearsals, starting at 6:45 p.m. prior to evening concerts, 12:15 p.m. prior to Friday-afternoon concerts, one hour before the start of morning and evening Open Rehearsals, and at 1:45 p.m. prior to Sunday-afternoon concerts. Given by a variety of distinguished speakers from Boston's musical community, these informative half-hour talks include taped examples from the music being performed. BSO Director of Program Publications Marc Mandel discusses tonight's all-French program. In the weeks ahead, BSO Publications Associate Robert Kirzinger discusses music of Ives, Foss, Carter, and Gershwin (October 6-8), Elizabeth Seitz of the Boston Conservatory of Music discusses Weber, Schumann, and Mendelssohn (October 13-18), and Marc Mandel discusses Sibelius and Shostakovich (October 20-25).

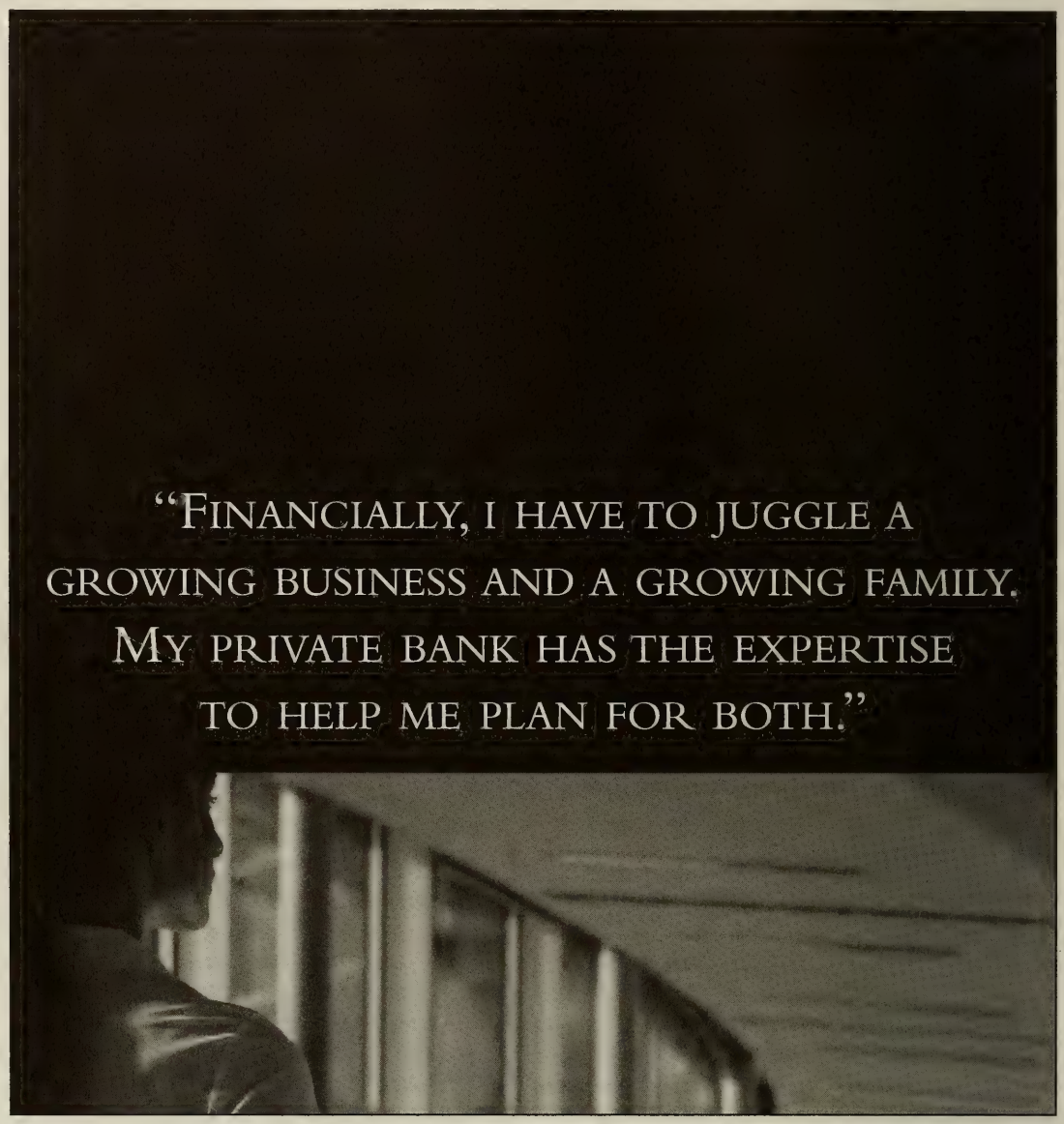
Boston Symphony Chamber Players 2005-2006 Season at Jordan Hall Four Sunday Afternoons at 3 p.m.

The Boston Symphony Chamber Players perform four Sunday-afternoon concerts this season at Jordan Hall at the New England Conservatory, beginning with a program of Beethoven, Gounod, and Gandolfi (the latter's work a world premiere commissioned for the Chamber Players by the St. Botolph Club) on Sunday, October 23, at 3 p.m. The season continues with music of J.S. Bach, Copland, and Stravinsky on January 8, Orff, Hindemith, and Schubert on March 26, and an all-Mozart program on April 30. Subscriptions for the four-concert series are available at $100, $74, and $58. Single tickets are $30, $22, and $17. Tickets may be purchased through SymphonyCharge at (617) 266-1200, at the Symphony Hall box office, or online at www.bso.org. On the day of the concert, tickets are available only at the Jordan Hall box office, 30 Gainsborough Street.

With Thanks

BSO subscription concerts are supported in part by a grant from the Boston Cultural Council, which is funded by the Massachusetts Cultural Council and administered by the Mayor's Office of Arts, Tourism, and Special Events.

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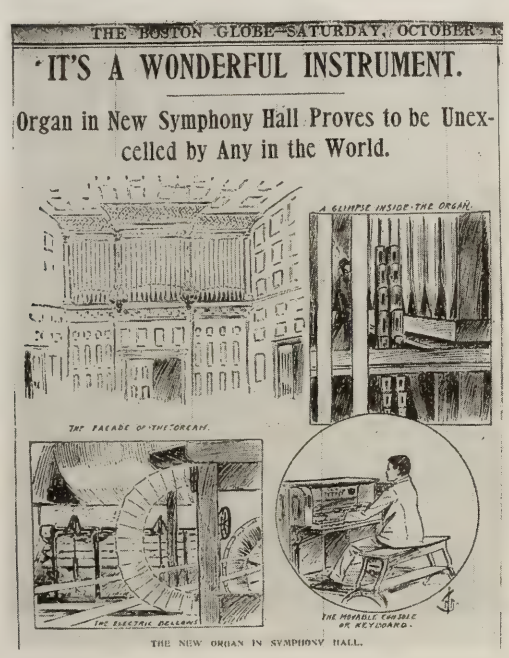
Renovating a Symphony Hall Treasure

by Michael Foley

Symphony Hall's recently renovated Aeolian-Skinner organ is featured this week in the BSO's season-opening performances of Saint-Saëns's "Organ Symphony" under James Levine.

Last year, the BSO's 2004-05 Symphony Hall season brought the return to service of one of Symphony Hall's great treasures, the Aeolian-Skinner organ, following a two-year renovation. The Aeolian-Skinner organ, Opus 1134, is one of Symphony Hall's most prominent features. Built in 1947 to replace the original Hutchings organ of 1900, the instrument was designed by G. Donald Harrison, President and Tonal Director of Aeolian-Skinner of Boston, the preeminent American organ builder during the first half of the twentieth century. When first installed, it was widely recognized as one of the most versatile concert hall organs in the world. Inaugural concerts with the BSO took place in October 1949 with renowned organist E. Power Biggs at the keyboard, and organ recitals were for many years a regular feature of Symphony Hall programming.

BSO Archives


THE BOSTON GLOBE—SATURDAY, OCTOBER 13

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"It's a Wonderful Instrument!"—Renderings of Symphony Hall's original Hutchings organ as featured in the Boston Globe, October 13, 1900

The organ is frequently called "The King of Instruments, the Instrument of Kings." Without a doubt, Symphony Hall's Aeolian-Skinner is the largest and most complex instrument owned by the BSO. Built in the historic American Classic style developed by Harrison, the instrument incorporates the façade, the pipework, and some mechanical components from the Hall's first organ, housed in a chamber behind the stage shell that is 12 feet deep and 40 feet high (a space equivalent to that of a six-room house). The famed acoustics of Symphony Hall favor the organ, and the installation is regarded by organ builders and acousticians as one of the very best marriages between an organ and the space in which it functions.

As already noted, the Aeolian-Skinner organ is the second such instrument to serve the orchestra and Symphony Hall. When Symphony Hall opened in 1900, the Hutchings firm of Boston had achieved and installed a modern marvel in organ-building. Nearly 4,000 pipes were keyed through the miracle of electricity and a two-inch diameter cable containing but a few-hundred wires. The 62-rank instrument included every modern feature then available, plus the convenience of a mobile console and electrically

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The BSO is deeply grateful for the generous contributions made by BSO Overseer Emerita Eleanor Lewis Campbell and by Margaret Andersen Congleton (in honor of her late husband, BSO Trustee William H. Congleton), and for additional support from an anonymous donor, which made possible renovation of the Symphony Hall Aeolian-Skinner organ and established a permanent fund for the organ's maintenance.

This organization is supported in part by the Massachusetts Cultural Council, a state agency.

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driven bellows.

Unlike most other instruments, however, the pipe organ's voice historically has been the target of criticism by fickle performers and audiences alike. No other instrument is so often challenged to satisfy the ear of an era, regarding which no better proof exists than the history of the Symphony Hall instruments. Within a mere forty years, the praise for Hutchings's masterpiece faded as American organists developed a preference for a brighter, lighter, clearer tone. Powerful, heavy organ sounds went out of fashion, and, when mechanical problems began to occur in the Symphony Hall organ, it was decided that something should be done.

BSO Archives



Organist E. Power Biggs (left) and G. Donald Harrison, designer of Symphony Hall's 1949 Aeolian-Skinner organ, inspecting pipes (tagged with the factory project number 1134) at the Aeolian-Skinner plant in Dorchester, MA, c.1948

Enter E. Power Biggs, one of the nation's most recorded organists, whose weekly nationwide radio program showcased the sounds idealized by the most current organ reform movement. An unchallenged master organist and an outspoken critic of "fat organ tone," he was often the featured organist of the Boston Symphony Orchestra. Biggs, along with his trusted expert and good friend G. Donald Harrison, was trumpeting the thinning of organ sound and soon singled out Symphony Hall's Hutchings organ for change. By 1947, and with many an approving nod, a contract with Aeolian-Skinner was signed. Despite sobering budget constraints, a fine organ was created. A new console, blower, and nearly new chassis would ensure mechanical success. Budgets were met by reusing and, for the most part, tonally modifying more than sixty percent of Hutchings' pipes. What emerged was essentially a new instrument, with a thinner bass sound and an accentuated treble, the latter being enhanced through the addition of a Positiv division—600 pipes placed directly behind the organ's façade—assuring a sparkling sound for Biggs's presentations.

"A wonderful instrument" declared many critics after the organ's 1949 debut—and indeed it was. As decades passed, however, mechanical problems, dirt in the pipes, and the ever-changing musical tastes of the organ world again took their toll. By 1970, Harrison's clean, elegant sound simply wasn't loud enough for new generations, and many of the pipes were modified to increase their volume. When a full bass sound again became fashionable, it was sobering to realize that the huge, original 32-foot diapason pipes had been the first removed in 1948 (and reportedly sawed into easily discarded pieces on Massachusetts Avenue). The ingenious but bulky quick-disconnect console cable, so carefully engineered by the builders, began to exhibit electrical problems and produce ciphers (stuck notes). By the 1990s it was generally deemed that, once again, the organ didn't meet tonal or mechanical expectations. Despite its problems, the Symphony Hall organ was played until a few weeks prior to the start of its second renovation.

A thorough reconditioning was in order. No small job, considering that the instrument contains more than 10,000 parts, thousands of feet of board lumber, reams of wire, and nearly 100 galvanized wind ducts, together weighing some fifteen tons. The BSO engaged Jack Bethards of Schoenstein & Co. in San Francisco as project consultant,

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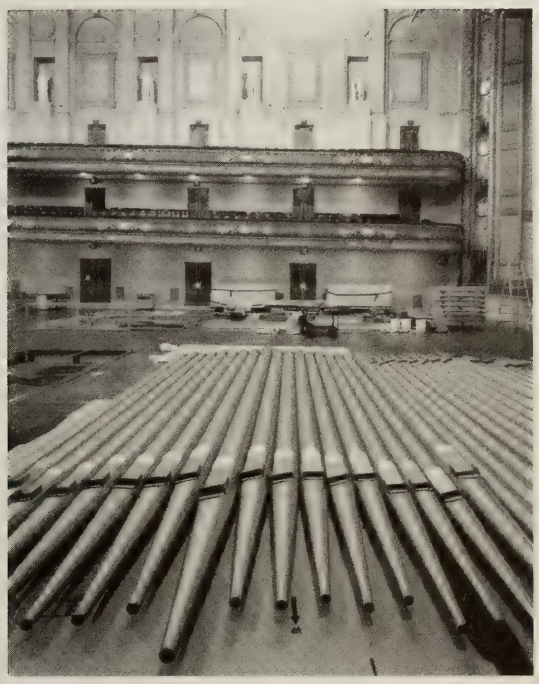
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retained Acentech, Inc., of Cambridge, as acoustical consultant for the project, and selected Foley-Baker Inc., of Tolland, Connecticut, to carry out the renovation of the Symphony Hall organ.

The organ was removed and sent to Foley-Baker's shops in January 2003. While their technicians worked on bringing the instrument back to good condition, the organ chamber in Symphony Hall was completely refurbished. Gesso-coated brick walls were plastered and painted, electrical infrastructure was modernized, and the organ's aging façade was stabilized. The renovated organ was reinstalled during the summer of 2003; tonal finishing and tuning were completed in the summer and fall of 2004. Numerous structural modifications were made to the organ's layout to provide better sound projection into the auditorium, and to create a space that is safer for personnel working inside the chamber and for the instrument itself.

Peter Vanderwarker



Some of the 51 gilded façade pipes (dating from 1900) on the floor of Symphony Hall in the summer of 2003, during the renovation project

The Aeolian-Skinner chassis and many pipes have been reused. The console, a budget item of the 1947 contract, was so tall as to impede the organist's view of the conductor and the orchestra, and featured a cumbersome and unreliable system for presetting combinations of stops. A new, low-profile console offers the many modern features made possible by multiplex switching. Among the multiple groupings of pipes ("mini-organs," if you will) that make up the complete instrument, the Great and Swell organs retain the characteristics designed by G. Donald Harrison. The Bombarde is now enclosed, and has been completed with the Principal (flute) pipes Harrison could only suggest during the closely budgeted 1947 renovation. The Choir chamber now houses the pipes of the new high pressure Solo division, and the Pedal has been completed with pitches that fill out the bass registers. Each pipe has been cleaned, and every piece of leather used in valves, reservoirs, and other components is new. Electrical relays and switches have been installed throughout. The newly plastered chambers provide a smooth surface that projects even the organ's softest sounds. The result is an instrument that retains and respects the work of G. Donald Harrison while simultaneously providing a more complete, better-sounding organ to serve the BSO and Symphony Hall in the 21st century. The refurbished instrument will also be available for use by other ensembles performing in Symphony Hall, expanding the range of works they can program.

Of equal importance to the renovation of the organ is the establishment of a permanently endowed fund for its care. Income from this fund will enable the BSO to remedy mechanical problems common to the aging process as they occur, and to undertake necessary cleaning of the organ and other maintenance on a regular basis. All has been done to ensure that the organ's future is as secure as possible, and that it will be enjoyed by many generations to come.

Michael Foley is President of Foley-Baker Inc., the firm responsible for renovating the Symphony Hall organ.

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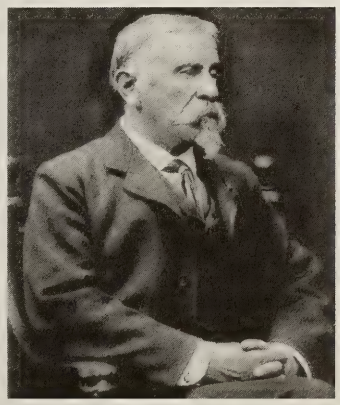
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A Brief History of the Boston Symphony Orchestra

Now in its 125th season, the Boston Symphony Orchestra gave its inaugural concert on October 22, 1881, and has continued to uphold the vision of its founder, the businessman, philanthropist, Civil War veteran, and amateur musician Henry Lee Higginson, for well over a century. The Boston Symphony Orchestra has performed throughout the United States, as well as in Europe, Japan, Hong Kong, South America, and China; in addition, it reaches audiences numbering in the millions through its performances on radio, television, and recordings. It plays an active role in commissioning new works from today's most important composers; its summer season at Tanglewood is regarded as one of the world's most important music festivals; it helps develop the audience of the future through BSO Youth Concerts and through a variety of outreach programs involving the entire Boston community; and, during the Tanglewood season, it sponsors the Tanglewood Music Center, one of the world's most important training grounds for young composers, conductors, instrumentalists, and vocalists. The orchestra's virtuosity is reflected in the concert and recording activities of the Boston Symphony Chamber Players, one of the world's most distinguished chamber ensembles made up of a major symphony orchestra's principal players, and the activities of the Boston Pops Orchestra have established an international standard for the performance of lighter kinds of music. Overall, the mission of the Boston Symphony Orchestra is to foster and maintain an organization dedicated to the making of music consonant with the highest aspirations of musical art, creating performances and providing educational and training programs at the highest level of excellence. This is accomplished with the continued support of its audiences, governmental assistance on both the federal and local levels, and through the generosity of many foundations, businesses, and individuals.



Major Henry Lee Higginson, founder of the Boston Symphony Orchestra

Henry Lee Higginson dreamed of founding a great and permanent orchestra in his home town of Boston for many years before that vision approached reality in the spring of 1881. The following October the first Boston Symphony Orchestra concert was given under the direction of conductor Georg Henschel, who would remain as music director until 1884. For nearly twenty years Boston Symphony concerts were held in the Old Boston Music Hall; Symphony Hall, one of the world's most highly regarded concert halls, was opened on October 15, 1900. The BSO's 2000-01 season celebrated the cen-

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The first photograph, actually a collage, of the Boston Symphony Orchestra under Georg Henschel, taken 1882

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Ansel Adams, *Aspens, Northern New Mexico,* 1958. Gelatin silver print. The Lane Collection. Photograph by Ansel Adams. Used with permission of the Trustees of The Ansel Adams Publishing Rights Trust. All Rights Reserved.

tennial of Symphony Hall, and the rich history of music performed and introduced to the world at Symphony Hall since it opened over a century ago.

Georg Henschel was succeeded by a series of German-born and -trained conductors —Wilhelm Gericke, Arthur Nikisch, Emil Paur, and Max Fiedler—culminating in the appointment of the legendary Karl Muck, who served two tenures as music director, 1906-08 and 1912-18. Meanwhile, in July 1885, the musicians of the Boston Symphony had given their first "Promenade" concert, offering both music and refreshments, and fulfilling Major Higginson's wish to give "concerts of a lighter kind of music." These concerts, soon to be given in the springtime and renamed first "Popular" and then "Pops," fast became a tradition.



Rush ticket line at Symphony Hall, probably in the 1930s

In 1915 the orchestra made its first transcontinental trip, playing thirteen concerts at the Panama-Pacific Exposition in San Francisco. Recording, begun with the Victor Talking Machine Company (the predecessor to RCA Victor) in 1917, continued with increasing frequency. In 1918 Henri Rabaud was engaged as conductor. He was succeeded the following year by Pierre Monteux. These appointments marked the beginning of a French-oriented tradition which would be maintained, even during the Russian-born Serge Koussevitzky's time, with the employment of many French-trained musicians.

The Koussevitzky era began in 1924. His extraordinary musicianship and electric personality proved so enduring that he served an unprecedented term of twenty-five years. The BSO's first live concert broadcasts, privately funded, ran from January 1926 through the 1927-28 season. Broadcasts continued sporadically in the early 1930s, regular live Boston Symphony broadcasts being initiated in October 1935. In 1936 Koussevitzky led the orchestra's first concerts in the Berkshires; a year later he and the players took up annual summer residence at Tanglewood. Koussevitzky passionately shared Major Higginson's dream of "a good honest school for musicians," and in 1940 that dream was realized with the founding of the Berkshire Music Center (now called the Tanglewood Music Center).

In 1929 the free Esplanade concerts on the Charles River in Boston were inaugurated by Arthur Fiedler, who had been a member of the orchestra since 1915 and who in 1930 became the eighteenth conductor of the Boston Pops, a post he would hold for half a

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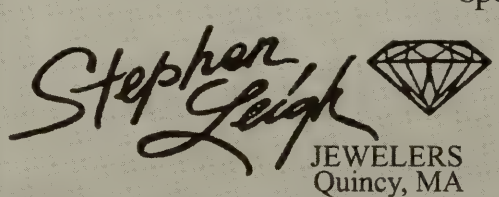


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century, to be succeeded by John Williams in 1980. The Boston Pops Orchestra celebrated its hundredth birthday in 1985 under Mr. Williams's baton. Keith Lockhart began his tenure as twentieth conductor of the Boston Pops in May 1995, succeeding Mr. Williams.

Charles Munch followed Koussevitzky as music director of the Boston Symphony Orchestra in 1949. Munch continued Koussevitzky's practice of supporting contemporary composers and introduced much music from the French repertory to this country. During his tenure the orchestra toured abroad for the first time and its continuing series of Youth Concerts was initiated under the leadership of Harry Ellis Dickson. Erich Leinsdorf began his seven-year term as music director in 1962. Leinsdorf presented numerous premieres, restored many forgotten and neglected works to the repertory, and, like his two predecessors, made many recordings for RCA; in addition, many concerts were televised under his direction. Leinsdorf was also an energetic director of the Tanglewood Music Center; under his leadership a full-tuition fellowship program was established. Also during these years, in 1964, the Boston Symphony Chamber Players were founded. William Steinberg succeeded Leinsdorf in 1969. He conducted a number of American and world premieres, made recordings for Deutsche Grammophon and RCA, appeared regularly on television, led the 1971 European tour, and directed concerts on the east coast, in the south, and in the midwest.



Symphony Hall in the early 1940s, with the main entrance still on Huntington Avenue, before the intersection of Massachusetts and Huntington avenues was reconstructed so the Green Line could run underground

Seiji Ozawa became the BSO's thirteenth music director in the fall of 1973, following a year as music adviser and three years as an artistic director at Tanglewood. His historic twenty-nine-year tenure, from 1973 to 2002, exceeded that of any previous BSO conductor; in the summer of 2002, at the completion of his tenure, he was named Music Director Laureate. Besides maintaining the orchestra's reputation worldwide, Ozawa reaffirmed the BSO's commitment to new music through the commissioning of many new works (including commissions marking the BSO's centennial in 1981 and the TMC's fiftieth anniversary in 1990), played an active role at the Tanglewood Music Center, and further expanded the BSO's recording activities. In 1995 he and the BSO welcomed Bernard Haitink as Principal Guest Conductor. Named Conductor Emeritus in 2004, Mr. Haitink has led the BSO in Boston, New York, at Tanglewood, and on tour in Europe, and has also recorded with the orchestra.

In the fall of 2001, James Levine was named to succeed Seiji Ozawa as music director. Maestro Levine began his tenure as the BSO's fourteenth music director—and the first American-born conductor to hold that position—in the fall of 2004. His wide-ranging programs balance great orchestral, operatic, and choral classics with equally significant music of the 20th and 21st centuries, including newly commissioned works from such important American composers as Milton Babbitt, Elliott Carter, John Harbison, Peter Lieberson, and Charles Wuorinen. He also appears as pianist with the Boston Symphony Chamber Players, conducts the Tanglewood Music Center Orchestra, and works with the TMC Fellows in classes devoted to orchestral repertoire, Lieder, and opera.

Today the Boston Symphony Orchestra, Inc., presents more than 250 concerts annually. It is an ensemble that has richly fulfilled Henry Lee Higginson's vision of a great and permanent orchestra in Boston.

A Brief History of Symphony Hall

The first home of the Boston Symphony Orchestra was the old Boston Music Hall, which stood downtown where the Orpheum Theatre now stands, held about 2,400 seats, and was threatened in 1893 by the city's road-building/rapid transit project. That summer, the BSO's founder, Major Henry Lee Higginson, organized a corporation to finance a new and permanent home for the orchestra. On October 15, 1900—some seven years and $750,000 later—the new hall was opened. The inaugural gala concluded with a performance of Beethoven's *Missa Solemnis* under the direction of then music director Wilhelm Gericke.

At Higginson's insistence, the architects—McKim, Mead & White of New York—engaged Wallace Clement Sabine, a young assistant professor of physics at Harvard, as their acoustical consultant, and Symphony Hall became the first auditorium designed in accordance with scientifically-derived acoustical principles. It is now ranked as one of the three best concert halls in the world, along with Amsterdam's Concertgebouw and Vienna's Musikverein. Bruno Walter called it "the most noble of American concert halls," and Herbert von Karajan, comparing it to the Musikverein, noted that "for much music, it is even better...because of the slightly lower reverberation time."



BSO conductor Wilhelm Gericke, who led the Symphony Hall inaugural concert

Symphony Hall is 61 feet high, 75 feet wide, and 125 feet long from the lower back wall to the front of the stage. The walls of the stage slope inward to help focus the sound. The side balconies are shallow so as not to trap any of the sound, and though the rear balconies are deeper, sound is properly reflected from the back walls. The recesses of the coffered ceiling help distribute the sound throughout the hall, as do the statue-filled niches along the three sides. The auditorium itself is centered within the building, with corridors and offices insulating it from noise outside. The leather seats are the ones installed for the hall's opening in 1900. With the exception of the wood floors, the hall is built of brick, steel, and plaster, with only a moderate amount of decoration, the original, more ornate plans for the building's exterior having been much simplified as a cost-reducing measure. But as architecture critic Robert Campbell has observed, upon penetrating the "outer carton" one discovers "the gift within—the lovely ornamented interior, with its delicate play of grays, its statues, its hint of giltwork, and, at concert time, its sculptural glitter of instruments on stage."

Symphony Hall was designed so that the rows of seats could be replaced by tables for Pops concerts. For BSO concerts, the hall seats 2,625. For Pops concerts, the capacity is 2,371, including 241 small tables on the main floor. To accommodate this flexible system—an innovation in 1900—an elevator, still in use, was built into the Symphony Hall floor. Once a year the five Symphony Hall chandeliers are lowered to the floor and all 394 lightbulbs are changed. The sixteen replicas of Greek and Roman statues—ten of mythical subjects, six of actual historical figures—are related to music, art, and literature. The statues were donated by a committee of 200 Symphony-goers and cast by P.P. Caproni and Brother, Boston, makers of plaster reproductions for public buildings and art schools. They were not ready for the opening concert, but appeared one by one during the first two seasons.

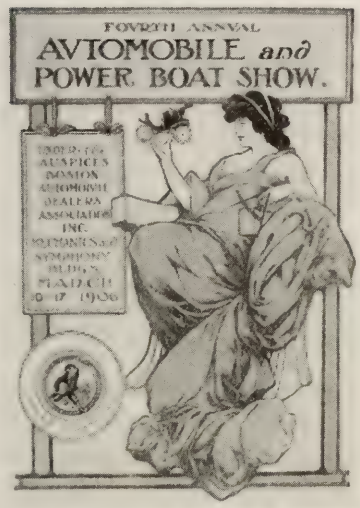


Architect's watercolor rendering of Symphony Hall prior to its construction

The Symphony Hall organ, an Aeolian-Skinner designed by G. Donald Harrison and

installed in 1949, is considered one of the finest concert hall organs in the world. The console was autographed by Albert Schweitzer, who expressed his best wishes for the organ's tone. There are more than 4,800 pipes, ranging in size from 32 feet to less than six inches and located behind the organ pipe facade visible to the audience. The organ was commissioned to honor two milestones in 1950: the fiftieth anniversary of the hall's opening, and the 200th anniversary of the death of Johann Sebastian Bach. The 2004-2005 season brought the return to use of the Symphony Hall organ following a two-year renovation process by the firm of Foley-Baker, Inc., based in Tolland, CT.

Two radio booths used for the taping and broadcasting of concerts overlook the stage at audience-left. For recording sessions, equipment is installed in an area of the basement. The hall was completely air-conditioned during the summer of 1973, and in 1975 a six-passenger elevator was installed in the Massachusetts Avenue stairwell.



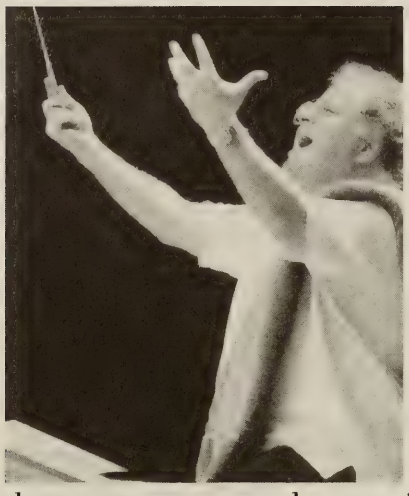
From 1906

Symphony Hall has been the scene of more than 250 world premieres, including major works by Samuel Barber, Béla Bartók, Elliott Carter, Aaron Copland, Henri Dutilleux, George Gershwin, Sofia Gubaidulina, John Harbison, Walter Piston, Sergei Prokofiev, Roger Sessions, Igor Stravinsky, Michael Tippett, John Williams, and Ellen Taaffe Zwilich. For many years the biggest civic building in Boston, it has also been used for many purposes other than concerts, among them the First Annual Automobile Show of the Boston Automobile Dealers' Association (1903), the Boston premiere of Cecil B. De Mille's film version of *Carmen* starring Geraldine Farrar (1915), the Boston Shoe Style Show (1919), a debate on American participation in the League of Nations (1919), a lecture/demonstration by Harry Houdini debunking spiritualism (1925), a spelling bee sponsored by the *Boston Herald* (1935), Communist Party meetings (1938-40; 1945), Jordan Marsh-sponsored fashion shows "dedicated to the working woman" (1940s), and all the inaugurations of former longtime Boston mayor James Michael Curley.

A couple of interesting points for observant concertgoers: The plaques on the proscenium arch were meant to be inscribed with the names of great composers, but the hall's original directors were able to agree unanimously only on Beethoven, so his remains the only name above the stage. The ornamental initials "BMH" in the staircase railings on the Huntington Avenue side (originally the main entrance) reflect the original idea to name the building Boston Music Hall, but the old Boston Music Hall, where the BSO had performed since its founding in 1881, was not demolished as planned, and a decision on a substitute name was not reached until Symphony Hall's opening.

In 1999, Symphony Hall was designated and registered by the United States Department of the Interior as a National Historic Landmark, a distinction marked in a special ceremony at the start of the 2000-01 season. In the 2000-01 season, the Boston Symphony Orchestra marked the centennial of its home, renewing Symphony Hall's role as a crucible for new music activity, as a civic resource, and as a public gathering place. The programming and celebratory events included world premieres of works commissioned by the BSO, the first steps of a new master plan that will strengthen Symphony Hall's public presence, and the launching of an initiative that will ultimately extend the sights and sounds of Symphony Hall via the internet. The Symphony Hall Centennial Season brought not only a commemoration, but a second inauguration. Symphony Hall was built for the purpose of expanding the presence of orchestral music here and now—a mission the BSO continues to carry forward into today's world and the world of tomorrow.

JAMES LEVINE


Koichi Miura

The 2005-06 season is James Levine's second as Music Director of the Boston Symphony Orchestra. Named Music Director Designate in October 2001, he is the orchestra's fourteenth music director since the BSO's founding in 1881, and the first American-born conductor to hold that position. Highlights of his twelve BSO programs for 2005-06 (three of which also go to Carnegie Hall in New York) include a season-opening all-French program (works by Berlioz, Debussy, Milhaud, and Saint-Saëns) celebrating the BSO's longstanding tradition of performing the French orchestral repertoire; historic works by Bartók, Debussy, Dutilleux, and Stravinsky given their world or American premieres by the BSO in the course of the past century; newly commissioned works from Elliott Carter, Jonathan Dawe, and Peter Lieberson; and five of eleven programs (to be divided between the BSO's 2005-06 and 2006-07 seasons) juxtaposing works by Beethoven and Schoenberg. Also in 2005-06, Mr. Levine will appear as both pianist and conductor in a Beethoven/Schoenberg program (featuring soprano Anja Silja and tenor Matthew Polenzani) with the Boston Symphony Chamber Players, and he will lead the BSO on tour in Chicago, Newark (at the New Jersey Performing Arts Center), Philadelphia, and Washington, D.C. This past summer at Tanglewood, Mr. Levine led concerts with the Boston Symphony Orchestra and the Tanglewood Music Center Orchestra, and worked with the TMC's Conducting and Vocal Fellows in classes devoted to orchestral repertoire, Lieder, and opera. Maestro Levine made his BSO debut in April 1972; he has since led the orchestra in repertoire ranging from Haydn, Mozart, Schumann, Brahms, Dvořák, Verdi, Mahler, and Debussy to music of Babbitt, Cage, Carter, Harbison, Ligeti, Sessions, and Wuorinen.

James Levine is also Music Director of the Metropolitan Opera, where, in the thirty-four years since his debut there, he has developed a relationship with that company unparalleled in its history and unique in the musical world today. All told at the Met he has led more than 2,000 performances of 80 different operas. His 2005-06 Met season includes a special Opening Night Gala, a new production of Donizetti's *Don Pasquale*, revivals of *Così fan tutte*, *Falstaff*, *Fidelio*, *Lohengrin*, *Parsifal*, and *Wozzeck*, and, to close the season, a gala concert honoring departing general manager Joseph Volpe, as well as three concerts each at Carnegie with the MET Orchestra (including a world premiere in May by Charles Wuorinen) and MET Chamber Ensemble (including a New York premiere in October by Elliott Carter). Also this season at Carnegie, he celebrates Milton Babbitt's ninetieth birthday in May with a program made entirely of that composer's music. Mr. Levine inaugurated the "Metropolitan Opera Presents" television series for PBS in 1977, founded its Young Artist Development Program in 1980, returned Wagner's complete *Der Ring des Nibelungen* to the repertoire in 1989 (in the Met's first integral cycles in 50 years), and reinstated recitals and concerts with Met artists at the opera house—a former Metropolitan tradition. Expanding on that tradition, he and the MET Orchestra began touring in concert in 1991, and have since performed around the world.

Outside the United States, Mr. Levine's activities are characterized by his intensive and enduring relationships with Europe's most distinguished musical organizations, especially the Berlin Philharmonic, the Vienna Philharmonic, and the summer festivals in Salzburg (1975-1993) and Bayreuth (1982-98). He was music director of the UBS Verbier Festival Orchestra from its founding in 2000 and, before coming to

Boston, was chief conductor of the Munich Philharmonic from 1999 to 2004. In the United States he led the Chicago Symphony Orchestra for twenty summers as music director of the Ravinia Festival (1973-1993) and, concurrently, was music director of the Cincinnati May Festival (1973-1978). Besides his many recordings with the Metropolitan Opera and the MET Orchestra, he has amassed a substantial discography with such leading ensembles as the Berlin Philharmonic, Chicago Symphony, London Symphony, Philharmonia Orchestra, Munich Philharmonic, Dresden Staatskapelle, Philadelphia Orchestra, and Vienna Philharmonic. Over the last thirty years he has made more than 200 recordings of works ranging from Bach to Babbitt. Maestro Levine is also active as a pianist, performing chamber music and in collaboration with many of the world's great singers.

Born in Cincinnati, Ohio, on June 23, 1943, James Levine studied piano from age four and made his debut with the Cincinnati Symphony at ten, as soloist in Mendelssohn's D minor piano concerto. He was a participant at the Marlboro Festival in 1956 (including piano study with Rudolf Serkin) and at the Aspen Music Festival and School (where he would later teach and conduct) from 1957. In 1961 he entered the Juilliard School, where he studied conducting with Jean Morel and piano with Rosina Lhévinne (continuing on his work with her at Aspen). In 1964 he took part in the Ford Foundation-sponsored "American Conductors Project" with the Baltimore Symphony Orchestra and Alfred Wallenstein, Max Rudolf, and Fausto Cleva. As a direct result of his work there, he was invited by George Szell, who was on the jury, to become an assistant conductor (1964-1970) at the Cleveland Orchestra—at twenty-one, the youngest assistant conductor in that orchestra's history. During his Cleveland years, he also founded and was music director of the University Circle Orchestra at the Cleveland Institute of Music (1966-72).

James Levine was the first recipient (in 1980) of the annual Manhattan Cultural Award and in 1986 was presented with the Smetana Medal by the Czechoslovak government, following performances of the composer's *Má Vlast* in Vienna. He was the subject of a *Time* cover story in 1983, was named "Musician of the Year" by *Musical America* in 1984, and has been featured in a documentary in PBS's "American Masters" series. He holds numerous honorary doctorates and other international awards. In recent years Mr. Levine has received the Award for Distinguished Achievement in the Arts from New York's Third Street Music School Settlement; the Gold Medal for Service to Humanity from the National Institute of Social Sciences; the Lotus Award ("for inspiration to young musicians") from Young Concert Artists; the Anton Seidl Award from the Wagner Society of New York; the Wilhelm Furtwängler Prize from Baden-Baden's Committee for Cultural Advancement; the George Jellinek Award from WQXR in New York; the Goldenes Ehrenzeichen from the cities of Vienna and Salzburg; the Crystal Award from the World Economic Forum in Davos, Switzerland; America's National Medal of Arts and Kennedy Center Honors, and the 2005 Award for Distinguished Service to the Arts from the American Academy of Arts and Letters.



Michael Lutch



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John Salkowski
Erich and Edith Heymans chair

*James Orleans

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‡On sabbatical leave
§Substitute player

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Principal
Mildred B. Remis chair, endowed in perpetuity in 1975
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JAMES LEVINE conducting

BERLIOZ — *Le Corsaire* Overture, Opus 21

DEBUSSY — *Jeux—Poème dansé*

MILHAUD — *Le Boeuf sur le toit*, Opus 58

INTERMISSION

SAINT-SAËNS — Symphony No. 3 in C minor, Opus 78 (*Organ Symphony*)

Adagio – Allegro moderato – Poco adagio
Allegro moderato – Presto – Maestoso – Allegro

SIMON PRESTON, organ

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From the Music Director

I'm very excited to begin my second season as music director of the Boston Symphony Orchestra; everything about last season was so thrilling, challenging, and gratifying. Let me take this opportunity to thank not only the orchestra, and the Board and staff of the BSO, but also you, the audience that supports all of us with such extraordinary enthusiasm and vitality. You've made me feel very much at home.

It is fitting, I think, that the first program of our second season should be something completely different from what we worked on last year. So we begin with this delicious French program, originally stimulated by the renovation of our great Symphony Hall organ, which is now ready to play its featured role in Saint-Saëns's Symphony No. 3—his colorful and spectacular *Organ Symphony*, programmed here so frequently, and famously recorded, by my great predecessor Charles Munch.

Perhaps because I do so much German music and Italian opera, not many people are aware of how deep my "Gallic" roots are with respect to the study of French art music. I studied conducting with Jean Morel and composition with Darius Milhaud (as well as theater arts with his wife Madeleine, herself a great actress and speaker), and worked at various lengths and levels of intensity with Pierre Bernac, Jennie Tourel, Pierre Boulez, Martial Singher, and Régine Crespin, to mention just a few of the great French artists to whom I was exposed very early on. And given the

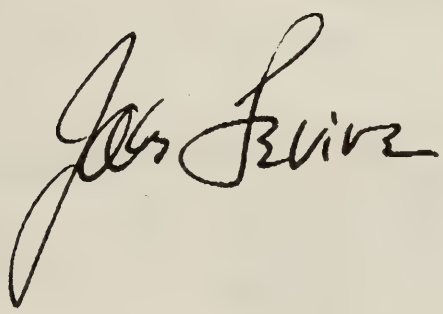


BSO's longstanding affinity for French music, I certainly want to keep this aspect of their history active in our current repertoire. (Last season we played Berlioz's *Roméo et Juliette*, and there's more French music to come this year and in future seasons—including a lot more Berlioz, Debussy, Ravel, Satie, Poulenc, Dutilleux, and Messiaen.)

In this opening all-French program we start with Berlioz's *Le Corsaire* (one of those overtures I schedule every chance I get), followed by a particularly unique and haunting Debussy masterpiece, the ballet *Jeux*—which I'm finally having the opportunity to perform for the first time after years of failed attempts at programming it. I studied *Jeux* years ago with Pierre Boulez, and even though we all know it's a masterpiece, its remarkable *tinta* and atmosphere, along with its large instrumentation and unique content, make it hard to program as often as one might like, with the necessary great similarity or contrast to the music surrounding it.

Like Berlioz's *Corsaire*, Milhaud's *Le Boeuf sur le toit* is one of those little masterpieces I love to do frequently. This is a wonderful, funny piece that is rightly one of Milhaud's most famous. Some of the things I like so much about it include the cycle of keys it goes through, the episodes alternating with returns of the main theme, and the many places where the orchestra plays in two keys at the same time—not to mention how Cocteau's original "slow-motion" staging contrasted so jarringly with the lively activity of the music. Darius was such a wonderful man, teacher, and composer. The time I spent with him was indispensable to my education and lots of fun, besides!

Finally, on the second half, there's the Saint-Saëns symphony, which, for all its popularity, is not programmed so often because of the need for a great organ and organist, as well as the right kind of surrounding acoustic—of which Symphony Hall's is ideal.



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Hector Berlioz
Le Corsaire Overture, Opus 21

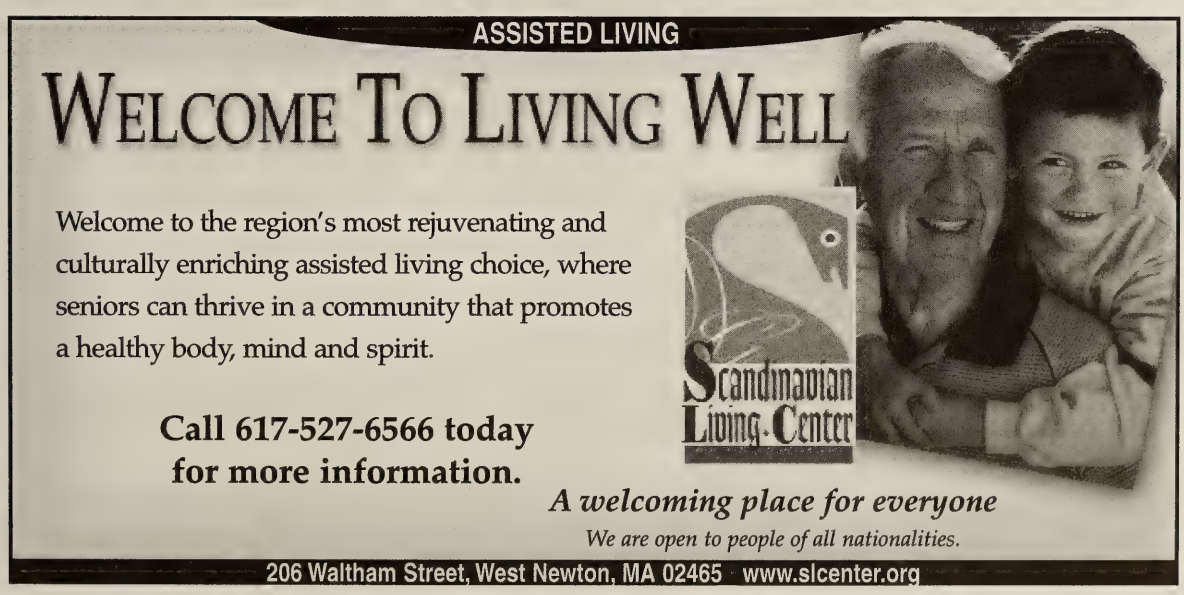


Louis-Hector Berlioz was born at La Côte-Saint-Andrè, Isère, France, on December 11, 1803, and died in Paris on March 8, 1869. He wrote the original version of this overture in the late summer of 1844 at Nice, on the Mediterranean coast, and led its first performance on January 19, 1845; it was called "La Tour de Nice" ("The Tower of Nice") on that occasion. Berlioz later revised the overture and renamed it "Le Corsaire rouge," after James Fenimore Cooper's "The Red Rover," but published it in 1852 as Le Corsaire, *suggesting Byron, whose inspiration had served for Berlioz's "Harold in Italy" of 1834. Theodore Thomas led the Brooklyn Philharmonic in the first American performance of the overture on March 7, 1863, at the Brooklyn Academy of Music. Emil Paur gave the first Boston Symphony performances in January 1895, subsequent ones being given by Karl Muck, Ernst Schmidt, Charles Munch, Richard Burgin, Stanislaw Skrowaczewski, Henry Lewis, Lawrence Foster, Andrew Davis, Seiji Ozawa, Joseph Silverstein, and Roger Norrington (the most recent subscription performances, in January 1992, followed by the most recent Tanglewood performance on July 5 that same year).* Le Corsaire *is scored for two each of flutes, oboes, clarinets, and bassoons, four horns, two trumpets, two cornets, three trombones, tuba, timpani, and strings.*

In 1831 Berlioz found himself in Rome, after finally winning, on the fourth attempt, the Paris Conservatoire's Prix de Rome, a prize that carried with it a stipend and a required year of study in that city. One of his greatest pleasures there was St. Peter's, where, on a hot summer's day, as we read in his *Memoirs*, he would

> take a volume of Byron and... enjoy the great cool air of the cathedral... absorbed in that burning verse. I followed the Corsair across the sea on his audacious journeys. I adored the extraordinary nature of the man, at once ruthless and of extreme tenderness, generous-hearted and without pity, a strange amalgam of feelings seemingly opposed: love of a woman, hatred of his kind.

Berlioz had just recently had his own first taste of the sea in the course of his journey to Italy: a voyage from Marseilles to Leghorn, during which the destruction of his ship



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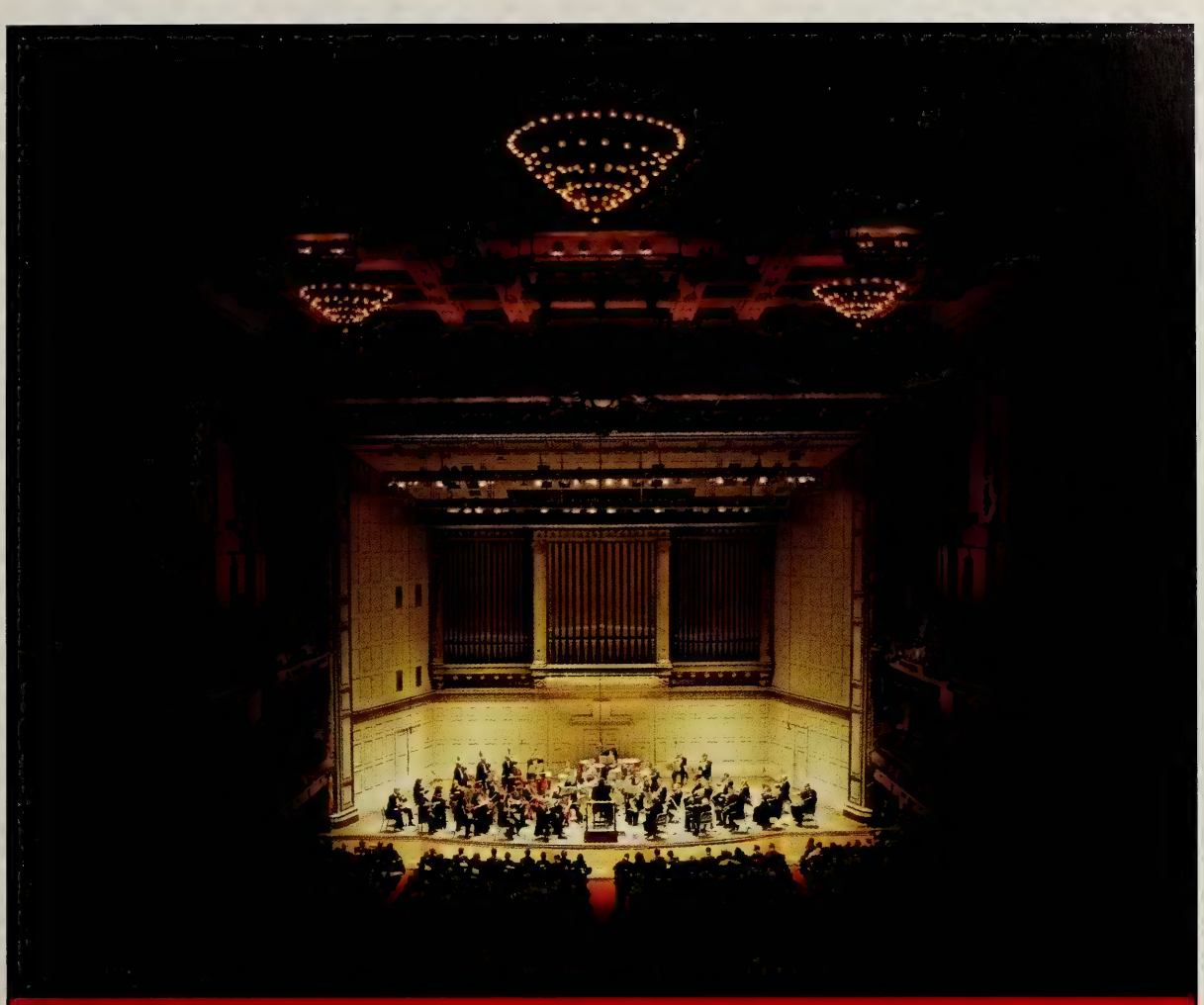
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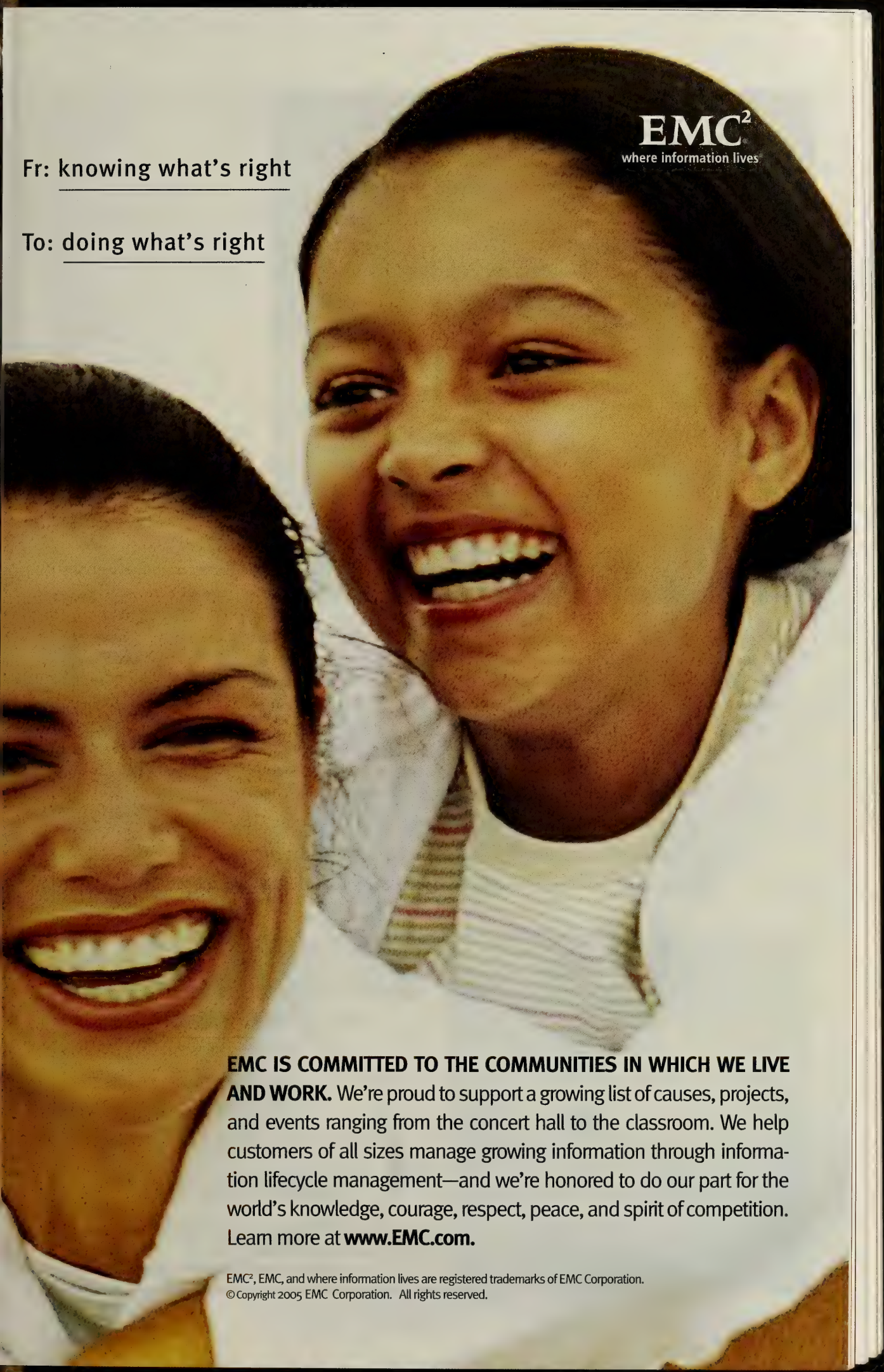
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in a violent storm was avoided only through the fortunate presence of a Venetian ("a somewhat dubious-looking character," as Berlioz describes him) who claimed to have captained a warship under the command of Byron himself.

Around this time, too, the composer spent three happy weeks in Nice—this after aborting a scheme to murder the pianist Marie (called Camille) Moke, who was to have married him after his return from Italy, but who in the meantime had married the composer/piano manufacturer Camille Pleyel instead. Three other victims figured in Berlioz's plan—Pleyel, Marie's mother, and himself, since he would obviously have had no recourse but suicide once the triple-killing was accomplished.

In any event, at Nice, the composer availed himself of the orange groves, the sea, and the heather. There he wrote his overture *King Lear* and began the overture *Rob Roy*. And there, more than ten years later, he would compose the first version of what would become his overture *Le Corsaire*. On this later occasion, Berlioz was recuperating from the exhaustion of a mammoth concert he had organized in Paris in conjunction with that city's Exhibition of Industrial Products in 1844. The concert involved more than one thousand performers; it left him with a reasonable financial profit and in a state of nervous collapse. Vacationing in Nice at doctor's orders, he lodged in a tower overlooking the Mediterranean, and this tower provided the original title of the overture he wrote at that time.

Perhaps Jacques Barzun is right in suggesting that the title on which Berlioz finally settled was one that carried a broader range of personal associations, with something of Byron, of Fenimore Cooper, and of the events chronicled here. But what surely matters most is Berlioz's music and how much of his genius is reflected in this score: in the opening passage for rushing strings and chattering winds which has the orchestra on its toes from the very start; in the broad Adagio melody of the introduction, which, at a faster tempo, becomes the second theme of the Allegro; in the particular attention given the individual instruments, all of which manage clearly to be heard even at the loudest moments (listen especially for Berlioz's use of the recently invented valved cornets); and in the composer's unerring manipulation of the orchestra as a whole, in passages from the most subdued to the most boisterous.

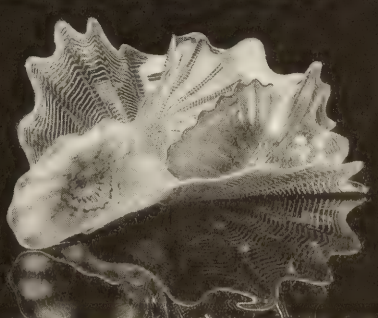
—Marc Mandel

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October 14 & 16

Beethoven	Piano Trio in E-flat major, Op. 1, No. 1
Paulus	Dramatic Suite for Flute and Piano Quartet
Schubert	String Quintet in C major, D. 956

November 18 & 20

Enesco	Romanian Rhapsody, No. 1
Debussy	Première Rapsodie (1910)
Gershwin	Rhapsody in Blue for Plano Four Hands
Brahms	String Quintet in G major, Op. 111

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Claude Debussy
Jeux—Poème dansé



Achille-Claude Debussy was born at St. Germain-en-Lay, France, on August 22, 1862, and died in Paris on March 25, 1918. He composed his "poème dansé" Jeux *during the late summer of 1912. It was first performed, with Nijinsky's choreography, on May 15, 1913, by the Ballets Russes in Paris; the first concert performance was on March 1, 1914, conducted by Gabriel Pierné. The first American performances were given by the Boston Symphony Orchestra, with Pierre Monteux conducting, in January 1920, in Boston and New York, subsequent BSO performances being given by Monteux again (in 1951), Charles Munch, Pierre Boulez (including the BSO's only Tanglewood performance, on August 2, 1969), Michael Tilson Thomas, Sir Colin Davis, and David Robertson (the most recent subscription performances, in March 2003). The score calls for two piccolos, two flutes, three oboes and English horn, three clarinets and bass clarinet, three bassoons, sarrusophone (replaced here by contrabassoon), four horns, four trumpets, three trombones, tuba, timpani, tambourine, triangle, cymbals, celesta, xylophone, two harps, and strings.*

On the day that Stravinsky's *Firebird* was first staged in London by Diaghilev's Ballets Russes, June 18, 1912, Claude Debussy signed a contract with Diaghilev for a ballet to be named *Jeux* and to be ready for performance in the 1913 Paris season. The fee of 10,000 francs was more than alluring for someone of Debussy's ever uncertain finances, and as half of it was due on delivery of the piano score by the end of August, he set to work at once and composed with remarkable speed. So many of Debussy's theatrical projects ended up for one reason or another "in the water" (as the French saying goes) after years of hesitation, failed collaborators, lack of money, lack of promoters, and so on, that this speedy conception and composition of *Jeux* is all the more remarkable.

Debussy had reached a point in his thinking about music where an altogether new approach to orchestral color and rhythm had worked its way to the front of his mind. He was ready to set down a piece that for the first time broke fully away from traditional notions of form and harmony, already weakened in a series of masterpieces from the *Prélude a l'après-midi d'un faune* and *La Mer* to the set of orchestral *Images*. The "danced poem" *Jeux* works, most unexpectedly, on two quite different levels: as a transparent tissue of abstract musical ideas woven with filigree orchestral threads, or as a moment-by-moment representation of stage action and ballet movement.

Those who saw *Jeux* as a ballet (revivals on stage have been very rare) were struck by the modernity of Diaghilev's conception. It was his idea to stage a ballet on a tennis court in the garden of a big country house. A man and two women play out what many then recognized to be Diaghilev's private sexual fantasy, the young man representing himself and the two girls making up an imagined threesome. Nijinsky, Diaghilev's star male dancer, worked out the scenario and choreography, and Leon Bakst designed the set. A tennis ball bounces across the stage, followed by a young man, who disappears after it. Two girls appear, and each dances in turn. When they notice the young man watching them, they start to run off, but he brings them back. He dances with the first girl, leading to an amorous embrace which piques the second girl. She does her own dance and gradually draws the young man's attention to her. Now it's the turn of the first girl to be hurt, and as she is consoled by the second girl the young man sweeps them both into a passionate dance culminating in a climactic triple kiss. Their ecstasy is broken by another tennis ball bouncing across the stage, and they disappear into the depths

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of the darkened garden.

The costumes were starkly modern, the girls wearing plain dresses reaching just below the knee and the young man wearing a tie over a white shirt and sporting pants. None of them carried rackets, and the ball was apparently much too big. Nijinsky himself had never played a game of tennis.

Debussy admired Diaghilev and remained on cordial terms with him, but he had little to say for Nijinsky and by the time the first performance arrived his annoyance at Nijinsky's style and manners reached a peak. Debussy was perfectly aware that Stravinsky's *Rite of Spring* was being rehearsed for its own historic opening night just two weeks later and that its far greater demands on the dancers and stage designers were a cause of Nijinsky's distraction. The two girls were played by Tamara Karsavina and Liudmilla Schollar, both stars of Diaghilev's company, and although the opening night went well, the public was somewhat baffled by the inconclusiveness of the ballet, and—hardly surprising—few seemed to notice the music. By the time the *Rite* had opened, *Jeux* was almost entirely forgotten.

On the day of the premiere Debussy took the remarkable step of publishing a letter in the press disassociating himself from the choreography, which he complained had been reduced to a series of arithmetical divisions, as if music were simply a series of numbers. He had devoted his life to attempting to disguise the crude rhythmic divisions of music, and in *Jeux* he used a subtle continuity of pulse (not quite the same as the beat) behind which the pace of the music can move back and forth, stop and start, treating tiny fragments of melody, and allowing one brief idea to dissolve into another. He was very aware that the score could seem to be a tissue of fragments, but insisted that there is a hidden continuum behind it, even if he could not identify it in words. Every listener can respond in his own way, of course. Many leading 20th-century composers, most notably Boulez, have absorbed the lessons of *Jeux* in their quest for a musical form that defies textbook archetypes but yet has organic life.

Debussy's orchestral skill is astonishing. He calls for a large orchestra but never uses the full forces at any one time. The trombones do not take part until midway through. He had learned a lot from Stravinsky, even from Ravel, both younger than he, yet his timbre is distinctive and magical. While working on the score he said he was seeking "an orchestral color that seems to be illuminated from behind, of which there are such marvelous examples in *Parsifal.*" Tennis or no tennis, Klingsor's magic garden remained the image that Debussy, ever since his first visit to Bayreuth in 1888, could never drive from his mind.

—Hugh Macdonald

Hugh Macdonald is Avis Blewett Professor of Music at Washington University in St. Louis and principal pre-concert lecturer for the Saint Louis Symphony Orchestra. He taught at Oxford and Cambridge universities before moving to the United States in 1987. The author of books on Berlioz and Scriabin, and general editor of the New Berlioz Edition, he has also written extensively on music from Mozart to Shostakovich and has had his opera translations sung in a number of leading opera houses.

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Darius Milhaud
Le Boeuf sur le toit, Opus 58



Darius Milhaud was born at Aix-en-Provence, France, on September 4, 1892, and died in Geneva, Switzerland, on June 22, 1974. His ballet Le Boeuf sur le toit *("The Ox on the Roof") was composed in Paris in 1919; it was first performed on February 21, 1920, at the Théatre des Champ-Elysées, Paris, with Vladimir Golschmann conducting. Yan-Pascal Tortelier led the only previous Boston Symphony performance on August 23, 1998, at Tanglewood. The score calls for an orchestra of two flutes (second doubling piccolo), oboe, two clarinets, bassoon, two horns, two trumpets, trombone, percussion (bass drum, cymbal, tambourine, guiro), and strings.*

By all accounts—and there are plenty of musicians in both Paris and California who remember him well—Darius Milhaud was a most congenial man. His autobiography was entitled *My Happy Life*. He died aged eighty-two, contented with his 441 opus numbers and delighted by the honors and acclamation of old age. His glory belongs to the 1920s and the group of Paris-based composers known as *Les Six*, one of whose number he was, with Cocteau and Satie influential figures in the background; and although in his later days he expressed some impatience with reminiscence-hunters, he was proud of the role he played in those heady days and happy to look back on a life that offered him few agonies.

He was an effective teacher (Dave Brubeck was one of his students) and an entertaining writer, as well as an amazingly fertile composer. His health prevented him from enlisting in the French army in 1914, and he was fortunate in 1915 to meet Paul Claudel, a writer who drew Milhaud towards a deeply serious vein of work, the very opposite of the music for which he is best known. Milhaud always held Claudel in the most profound respect, which serves to remind us that although the prevailing aesthetic of *Les Six* was a dedication to puncturing pomposity, most of them, if not all six, felt that their music had a fundamental seriousness of purpose beneath the frivolity and fun.

At all events it was Claudel who opened up a new window in Milhaud's life by inviting him to Brazil as his assistant when he was appointed French ambassador to Rio. Milhaud remained there for two years and was enchanted with everything he saw and heard. The two principal musical impressions he absorbed were the sound of the Brazilian forest, with its strange birdcalls and insect sounds, and the music of the streets. The characteristic lilt of Brazilian music was unknown in Europe, and for Milhaud it provided instant inspiration. "I was intrigued and fascinated by the rhythms of this popular music, so I bought a lot of maxixes and tangos and tried to play them with the syncopated rhythms that go from one hand to the other. At last my efforts were rewarded and I could both play and analyze this typically Brazilian subtlety."

Back in France, still haunted by the memories of Brazil, Milhaud assembled a few popular Brazilian melodies and even a Portuguese *fado*, and transcribed them for small orchestra with a rondo theme recurring between each pair of tunes. As many as twenty-four tunes by fourteen different composers have been identified as Milhaud's sources, all from printed sheet music bought in Rio. The main rondo tune, heard at the beginning and many times later, is actually Milhaud's own creation, tying the rest together. One of the tunes he heard was called *O Boi no telhado* ("The Ox on the Roof"); this gave him a title for the compilation he put together on his return to Paris after the Armistice.

Le Boeuf sur le toit was, simply, conceived as a celebration of Brazilian popular music, which Milhaud imagined would be suitable background for a silent film; he had Charlie

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Chaplin in mind. But in the heady months that followed the outbreak of peace *Les Six* sprang to celebrity and Cocteau assumed the mantle of priest and prophet, guiding their efforts. He decided that *Le Boeuf sur le toit* would be a ballet, which he presented at the Théâtre des Champs-Elysées (where Diaghilev's famous ballets had been staged) in February 1920, under the title *Le Boeuf sur le toit, ou "The Nothing Doing Bar."* The scenario, incredibly, had nothing to do with Brazil but was set in a New York bar in the new world of Prohibition. The characters were a boxer, a negro dwarf, an elegant woman, a redhead in boy's clothes, a bookmaker, and a gentleman in a suit. The barman offers drinks all round, and after a series of dances a policeman arrives and the bar is instantly transformed into a dairy and milk-bar, where they dance rustic dances drinking milk. The policeman is decapitated by a ceiling fan. The redhead dances with the policeman's head. Everyone leaves, and the barman presents the bill to the policeman who has miraculously resurrected.

Cocteau engaged the clowns the Fratellini brothers and a dwarf from the Medrano Circus (one of Cocteau's favorite haunts). Raoul Dufy painted the set and made the huge head-masks that Cocteau had imagined. The action was all done in slow motion, as if in a film with the projector slowed down. Odd though such a spectacle may seem, it was a great success, especially coupled with works by Satie, Poulenc, and Auric on the same bill. Milhaud acquired the immediate reputation of being a droll composer, which he did not entirely resent. "Forgetting that I had written the opera *Les Choëphores*, the public and the press decided that I was a joker, I, who had always regarded all things comic with horror and had aspired, when writing *Le Boeuf sur le toit*, only to put together an amusing unpretentious entertainment, with the memory of the Brazilian rhythms that had so enchanted me and never—God forbid—never made me laugh!"

The bewitching two-beat pulse is sustained throughout the work, with the tempo relaxed a little from time to time. The syncopation that thrilled Milhaud during the Rio carnival is present throughout, supported by the one-man percussion section Stravinsky had featured in the *Soldier's Tale* and which was soon to become standard in dance bands everywhere. The orchestration is witty and deft. Milhaud made a number of arrangements, including one for two pianos and another, entitled *Cinéma-Fantaisie,* for violin and piano.

Cocteau and Milhaud allowed the name *Le Boeuf sur le toit* to be used as the name of a Parisian bar, which everyone assumed was owned and run by them. It was even said that the ballet had been named after the bar. In the spirit of Cocteau's war on Wagnerism, Impressionism, and all other isms, Milhaud went on to discover American jazz, which provided the impulse for his other popular stage work, *La Création du monde* of 1923. But his dedication to serious composition never waned, and he accumulated piles of sonatas, quartets, symphonies, and operas, many of them unplayed and unheard, alongside the more entertaining works that the public has always preferred. Not even this could ever have made him unhappy.

—Hugh Macdonald



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Camille Saint-Saëns
Symphony No. 3 in C minor, Opus 78



Camille Saint-Saëns was born in Paris on October 9, 1835, and died in Algiers on December 16, 1921. He composed his Symphony No. 3 in Paris and in Germany early in 1886, conducting the first performance on May 19, 1886, in St. James's Hall, London, in a concert of the Royal Philharmonic Society. He led the first Paris performance of his Symphony No. 3 on January 9, 1887, at a concert of the Société des Concerts. Theodore Thomas conducted the first American performance a few weeks later, on February 19, 1887, at the Metropolitan Opera House in New York. Wilhelm Gericke gave the first Boston Symphony Orchestra performances (also the first in Boston) in February 1901, subsequent BSO performances being led by Karl Muck (including a 1906 performance with the composer as organist), Henri Rabaud, Pierre Monteux, Serge Koussevitzky (including a 1938 performance with Nadia Boulanger as organist), Richard Burgin, Charles Munch (on numerous occasions between 1946 and 1966 with E. Power Biggs and Berj Zamkochian, also recording it famously with the BSO and Zamkochian for RCA in April 1959), Seiji Ozawa (in October/November 1975 with Anthony Newman, in Boston, New York, and Washington, D.C.), Leonard Slatkin (at Tanglewood in July 1985 with John Finney), Pascal Verrot (the most recent Tanglewood performance, on July 20, 1990, with James David Christie), and Ozawa again (the most recent subscription performances, in February 1995, also with James David Christie). The symphony calls for a large orchestra of three flutes (third doubling piccolo), two oboes and English horn, two clarinets and bass clarinet, two bassoons and contrabassoon, four horns, three trumpets, three trombones, tuba, timpani, triangle, cymbals, bass drum, organ, piano four-hands, and strings.

Although widely known as Saint-Saëns's *Organ Symphony*, and although the composer sometimes played the organ part himself, he did not in the least intend the work to be an organ concerto. The organ is in any case silent during the greater part of the work; it is merely a bold addition to what in 1886 would have been regarded as a large symphony orchestra, like the occasional appearance of the piano in the second movement, adding an extra—and always startling—color to the orchestral palette.

Equally bold is Saint-Saëns's division of the symphony into two movements rather than the traditional four, even though the outlines of slow movement and scherzo are easily recognized in their proper place. This unusual layout is shared with the composer's Fourth Piano Concerto, which he composed shortly before, and he was sufficiently taken with the plan to adopt it on a grand symphonic scale too. The early critics were puzzled by this, and also by the unusual orchestration. Yet no one today regards the symphony as a particularly puzzling work; indeed it is (or at least has been) one of the most frequently recorded and performed of all symphonies.

In the age of Haydn and Beethoven there were relatively few French symphonies composed; in the following period Berlioz's symphonies are *sui generis*, beyond imitation or the notion of a "school." But in the 1850s the younger French composers—Gounod, Saint-Saëns, Bizet—all wrote symphonies of striking freshness, and after 1870, when the political humiliation of Prussian victory spurred the French to take up arms in a new cultural conflict, the French strove magnificently to build a strong non-operatic repertoire, ironically by looking to German models, above all Beethoven, for inspiration. One composer after another set his hand to the task of writing symphonies: Bizet in 1871, Messager in 1877, Debussy in 1880, Fauré in 1884, Lalo in 1885, d'Indy in

1886, Franck in 1887. Saint-Saëns was the most energetic of all the French composers calling for cultural renewal, so it was not surprising that he should compose a symphony in 1886 as part of this national effort. He had been writing prodigious quantities of music in every genre for the previous thirty years, and although he had already written five symphonies, the last one dated back to 1859. Only two of those five were acknowledged, which gives the present symphony its number "3."

It was commissioned by Francesco Berger, secretary of the Royal Philharmonic Society, when Saint-Saëns was on a visit to London toward the end of 1885. He then went on tour in Germany and faced a fifteen-gun broadside of hostility everywhere he went because of his views on Wagner. These seem eminently reasonable today, but at the time, with Wagner recently dead and Germany in the grip of pan-Germanic fever combined with Wagnermania, Saint-Saëns represented an unacceptable heresy—thinking that Wagner's music was good up to a certain point, but was not a good model for younger composers: it diminished the great tradition of German music from Bach to Mendelssohn. For Saint-Saëns the supreme model was always Mozart. These views had appeared in a recent book, *Harmonie et mélodie*, mercilessly attacked in the German press to the point where many cities refused to welcome him.

Saint-Saëns himself took a light view of the situation, expressing his undying faith in the natural musicality of the Germans, and composing, of all things, the frivolous spoof, the *Carnival of the Animals*, today one of his best-known works. The symphony also took shape on this tour, with its unmistakable homage to the giants of the German symphony, Beethoven and Schubert. On his return to Paris he played it through to Liszt, who had done more than anyone to further Saint-Saëns's career in its early stages and had mounted *Samson et Dalila* in Weimar when no one in Paris would consider it. Liszt, alas, was very weak and had only a few months to live, so that the symphony's dedication, when it was published, was not "*à Franz Liszt*," as Saint-Saëns had intended, but "*à la mémoire de Franz Liszt*."

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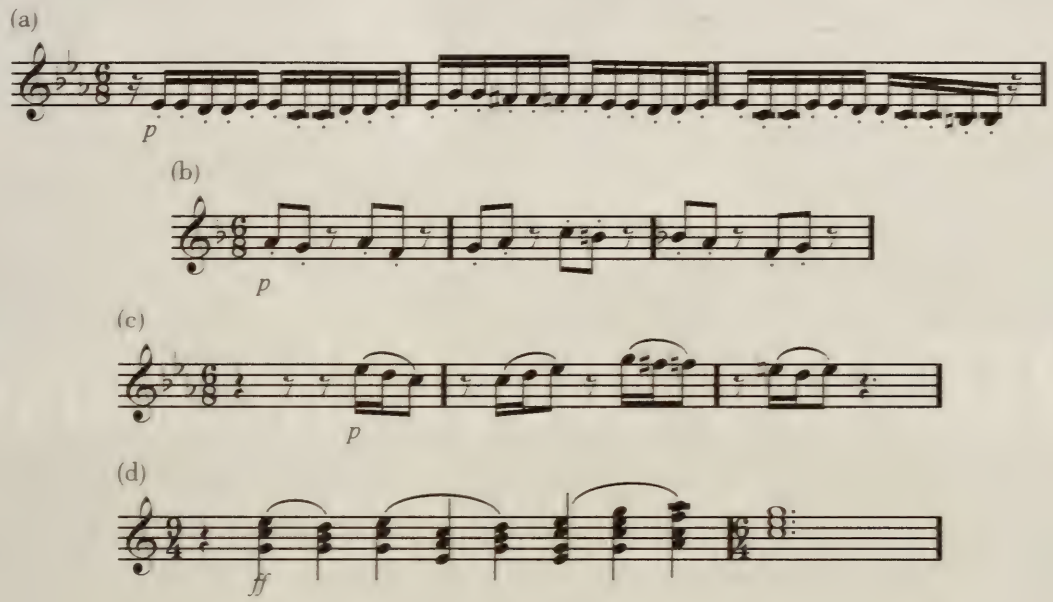
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The Adagio introduction could be from a tone poem by Liszt, with its broken phrases and plaintive sighs from oboe, English horn, and bassoon. But the Allegro arrives immediately, strongly suggestive of Schubert's *Unfinished* and giving gradual shape to the broken woodwind phrases. The strings' restless accompanying figure, ex. (a), is in fact an important theme that will recur in many guises:



The second of these acts as a subsidiary theme in a sonata process that is shorter than usual since the slow "movement" has been folded into the first movement. The organ is heard for the first time, laying down soft chords in D-flat major as background to a rich *cantabile* theme in the strings. The second statement of this theme calls on the unlikely grouping of clarinet, two horns, and two trombones spread across three octaves. The double basses, pizzicato, throw in a memory of ex. (b) before a reprise of the main tune and a warm, serene close.

The second movement begins with a scherzo, now back in C minor, and still dark in color. Ex. (c) soon appears as a subsidiary idea. The equivalent of a Trio section is a brilliant Presto in the major key to which the piano contributes an extraordinary series of both-hand scales, as if Saint-Saëns were still thinking of the scale-plagued pianists in his *Carnival of the Animals*. This eventually gives way to the finale proper (Maestoso), heralded by a huge C major chord on the organ and a new version of the main theme now taking on the character of a chorale, ex. (d). The pianist is joined by a partner, the duet tinkling in the upper register with a sonority Saint-Saëns learned from Berlioz's *Lélio*. He had written the piano reduction of this work when he was nineteen and absorbed several ideas from it.

The splendid close leaves the impression of a grandiose and triumphant symphony, although many of the earlier pages suggest a more questioning and searching character. Saint-Saëns knew that most of his numberless compositions had little future to look forward to, but this was a work he had put his heart into, and which he deeply loved. "I have given it all that I had to give. What I have done I shall never do again."

—Hugh Macdonald



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A comprehensive modern Berlioz biography in two volumes—*Berlioz, Volume I: The Making of an Artist, 1803-1832* and *Berlioz, Volume II: Servitude and Greatness, 1832-1869*—by Berlioz authority David Cairns appeared in 1999 (University of California). Another important modern biography, from 1989, is D. Kern Holoman's *Berlioz*, subtitled "A musical biography of the creative genius of the Romantic era" (Harvard University Press). *Berlioz*, by Hugh Macdonald, general editor of the Berlioz critical edition, offers a compact introduction to the composer's life as part of the Master Musicians series (Oxford paperback). Another compact account is Peter Bloom's *The life of Berlioz* in the series "Musical lives" (Cambridge University paperback). Bloom also served as editor of *The Cambridge Companion to Berlioz* (Cambridge University paperback) and of the recent *Berlioz: Past, Present, Future*, published in October 2003 to mark the bicentennial of the composer's birth. This latter book is a compendium of articles by various musical and cultural historians who examine, among other things, Berlioz's own responses to music of his past, his interactions with musical contemporaries, and views proffered about him in subsequent generations (Eastman Studies in Music/University of Rochester Press). Julian Rushton's *The Music of Berlioz* (2001) provides detailed consideration of the composer's musical style and works (Oxford paperback). Hugh Macdonald's Berlioz article from The New Grove Dictionary of Music and Musicians (1980) was reprinted in *The New Grove Early Romantic Masters 2* (Norton paperback, also including the Grove articles on Weber and Mendelssohn). That article was retained, with revisions to the discussion of Berlioz's musical style, in the 2001 edition of Grove. Macdonald has also served as editor for *Selected Letters of Berlioz*, a fascinating volume of the composer's letters as translated by Roger Nichols (Norton). The best English translation of Berlioz's *Memoirs* is David Cairns's (Everyman's Library; also once available as a Norton paperback). The much older translation by Ernest Newman still remains available (Dover paperback). Jacques Barzun's two-volume *Berlioz and the Romantic Century*, first published in 1950, is a distinguished and still very important older study (Columbia University Press); Barzun's own single-volume abridgment, *Berlioz and his Century*, is available as a University of Chicago paperback. Brian Primmer's *The Berlioz Style* offers a good discussion of the composer's music (Oxford). Charles Munch and the Boston Symphony Orchestra recorded Berlioz's *Le Corsaire* (along with *Roman Carnival* and the overture to *Béatrice et Bénédict*) in December 1958 (RCA). An equally exciting 1948 Munch recording with the Orchestre de la Société des Concerts du Conservatoire Paris can be found in the excellent, low-priced two-disc set devoted to Munch in the series "Great Conductors of the 20th Century" (EMI/IMG Artists). There are recordings of *Le Corsaire* with longtime Berlioz champion Colin Davis conducting the London Symphony Orchestra (Philips) and the Staatskapelle Dresden (RCA).

Edward Lockspeiser's *Debussy: His Life and Mind*, in two volumes, is the standard study of the composer (Macmillan). *The life of Debussy* by Roger Nichols is in the useful series "Musical lives" (Cambridge paperback). Nichols provided the Debussy article for the 1980 edition of The New Grove Dictionary of Music and Musicians. The Debussy entry in the revised Grove (2001) is by François Lesure and Roy Howat. Still interesting and useful for its wealth of contemporary documentation is Léon Vallas's *Claude Debussy: His Life and Works*, translated from the French by Maire and Grace O'Brien and published originally in 1933 (Dover paperback). Marcel Dietschy's *La Passion de Claude Debussy*, edited and translated—as *A Portrait of Claude Debussy*—by William Ashbrook and Margaret G. Cobb, is another useful biographical study (Oxford). Two recent collections of essays are of interest: *Debussy and his World*, edited by Jane F. Fulcher (Princeton University paperback), and *The Cambridge Companion to Debussy*, edited by Simon Trezise and Jonathan Cross (Cambridge University Press). *Jeux* is discussed in the useful

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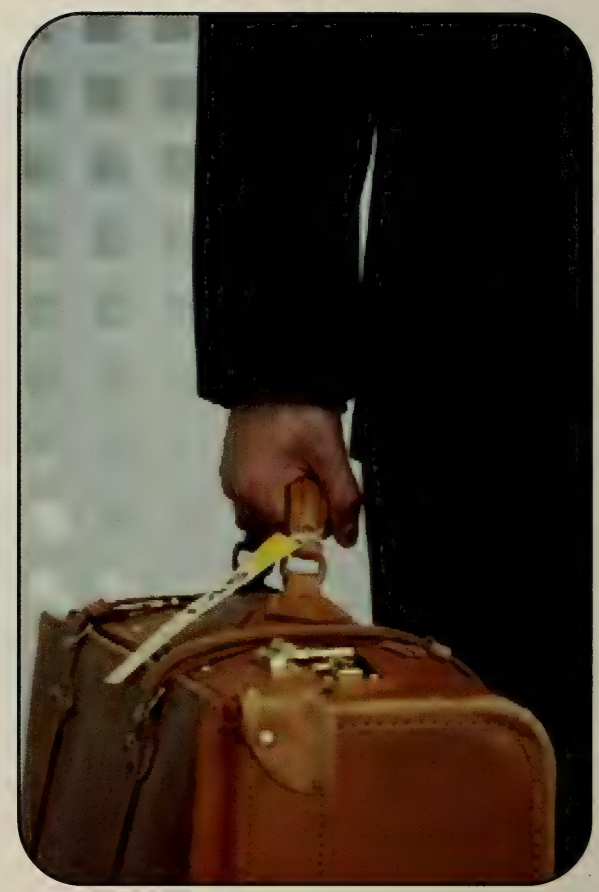
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BBC Music Guide *Debussy Orchestral Music* by David Cox (University of Washington paperback). Noteworthy recordings of *Jeux* include Pierre Boulez's with the New Philharmonia Orchestra (Sony Classical), Jean Martinon's with the ORTF National Orchestra (EMI), André Cluytens's with the Orchestre de la Société du Conservatoire Paris (EMI "Great Artists of the Century"), and Charles Dutoit's with the Montreal Symphony Orchestra (London/Decca).

The article on Darius Milhaud in The New Grove Dictionary of Music and Musicians (2001) is by Jeremy Drake; the entry in the 1980 Grove was by Christopher Palmer. P. Collaer's *Darius Milhaud*, published originally in Antwerp and Paris in 1948 and last revised in 1982, appeared in an English translation in 1988. Also of interest is *Conversations with Madeleine Milhaud* by Roger Nichols. A live Aspen Festival performance by the Aspen Chamber Orchestra under James Levine of Milhaud's *Le Boeuf sur le toit* was issued in a four-disc compilation celebrating that festival's fiftieth anniversary in 1999. More readily available recordings include Jean-Claude Casedesus's with the Lille National Orchestra (budget-priced Naxos), Leonard Bernstein's with the ORTF National Orchestra (EMI), Kent Nagano's with the Lyon Opera Orchestra (Erato), and Daniel Harding's with the German Chamber Philharmonic (Virgin Classics). Milhaud's own 1958 recording with the orchestra of the Théâtre des Champs-Élysées appeared on CD in 2000 as part of EMI's "Composers in Person" series.

The easiest place to read about Saint-Saëns in English is The New Grove Dictionary of Music and Musicians; the entry in the 2001 revised Grove is an expansion by Sabina Teller Ratner of the material by James Harding and Daniel M. Fallon that appeared originally in the 1980 Grove. There is a quite recent French-language biography of the composer, Jean Gallois's *Charles-Camille Saint-Saëns* (Mardaga, 2004; not yet translated into English). Worth seeking out are *Saint-Saëns and his Circle* by James Harding (Humanities) and *French Piano Music* by the great French pianist Alfred Cortot (1877-1962), whose observations on Saint-Saëns's music retain their interest (Da Capo). James Levine recorded Saint-Saëns's *Organ Symphony* in 1986 with the Berlin Philharmonic and Simon Preston (Deutsche Grammophon). Charles Munch's famous Boston Symphony recording from 1959 with Berj Zamkochian was already considered sonically spectacular at the time of its initial LP release; it has virtually never been out of the catalogue, and continuing improvements in remastering and compact disc technology have only served to justify its reputation further over the course of several CD reissues (RCA). Arturo Toscanini's 1952 NBC Symphony broadcast of the *Organ Symphony* remains powerful and instructive despite dated sound (RCA, if you can still find it).

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Simon Preston



Simon Preston made his debut at the Royal Festival Hall in London in March 1962, performing the organ solos in Janáček's *Glagolitic Mass*. Prior to that, he accompanied the choir in the Festival of Nine Lessons and Carols, broadcast each Christmas Eve from the Chapel at King's College, Cambridge, where he had been a chorister as a boy and where he returned later as Organ Scholar. Shortly after his London debut, Mr. Preston was appointed sub-organist of Westminster Abbey and the same year appeared for the first time at the Henry Wood Promenade Concerts at the Royal Albert Hall. During that period he worked under many famous conductors, including Leopold Stokowski, Pierre Monteux, and later Leonard Bernstein and Benjamin Britten. In 1965 he made his first tour to the United States and Canada. By the time he left Westminster Abbey in 1967, he was already an internationally acclaimed artist. In 1981 he was appointed Organist and Master of the Choristers at Westminster Abbey, where his work with the choir received great acclaim. He directed the music at the royal wedding of Sarah Ferguson and Prince Andrew in 1986 and was responsible for writing much of Salieri's music in the movie *Amadeus*. Since 1987, when he left Westminster Abbey, he has pursued an active career as a highly sought-after concert organist. He recorded the Saint-Saëns *Organ Symphony* with the Berlin Philharmonic under James Levine, the Poulenc Organ Concerto with Seiji Ozawa and the Boston Symphony, and Copland's *Organ Symphony* with the Saint Louis Symphony Orchestra. Since his first tour in 1965, Simon Preston has been a regular visitor to the United States, often appearing as a guest artist at conventions of the American Guild of Organists as well as tours that have included most of the states. He was named International Performer of the Year (New York Chapter, AGO) for 1987. Simon Preston's recording career began nearly fifty years ago with the performance of a Gibbons Fantasia on a King's College disc. There are currently nearly fifty CDs of his recordings available, including two versions of the Handel organ concertos with both Yehudi Menuhin and Trevor Pinnock, as well as Bach's Fifth *Brandenburg* Concerto as harpsichord soloist, and many recordings with the choirs of both Westminster Abbey and Christ Church, Oxford. In 1971 Mr. Preston was awarded an Edison Classique award for his recordings of Messiaen's *Les Corps glorieux* and Hindemith's organ sonatas. The recording of Handel's Coronation Anthems with the Westminster Abbey Choir conducted by Simon Preston was awarded a Grand Prix du Disque in 1983. In October 2000 Deutsche Grammophon launched his complete recording of Bach's organ works. *Classic CD* recently named Mr. Preston as one of "The Greatest Players of the Century." Simon Preston's only previous BSO appearances were for performances of Poulenc's Organ Concerto in subscription concerts of November/December 1991, at which time the work was recorded for Deutsche Grammophon.

Boston Symphony Orchestra concertmaster Malcolm Lowe performs on a Stradivarius violin loaned to the orchestra in memory of Mark Reindorf.

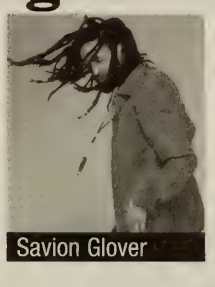
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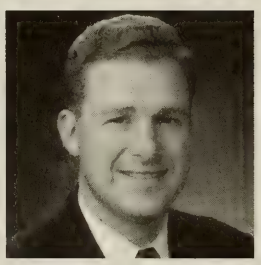
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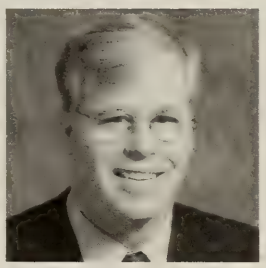
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Friday, October 7, at 1:30
Saturday, October 8, at 8

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III. The Housatonic at Stockbridge

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I. We're Late (W.H. Auden)
II. When the bells justle (A.E. Housman)
III. Sechzehnter Januar ("The Sixteenth of January"; from the diaries of Franz Kafka)
IV. O Mensch, gib Acht ("O Man, Take Heed"; from *Thus Spake Zarathustra* by Friedrich Nietzsche)

DAWN UPSHAW, soprano

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I. Micomicón
II. Fons Juventatis
III. More's Utopia

GERSHWIN — Piano Concerto in F

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Andante con moto
Allegro agitato

JEAN-YVES THIBAUDET

Single tickets for all Boston Symphony Orchestra concerts throughout the season are available at the Symphony Hall box office, online at www.bso.org, or by calling "SymphonyCharge" at (617) 266-1200, Monday through Friday from 10 a.m. until 5 p.m. (Saturday from 10 a.m. until 4 p.m.), to charge tickets instantly on a major credit card, or to make a reservation and then send payment by check. Outside the 617 area code, call 1-888-266-1200. Please note that there is a $5 handling fee for each ticket ordered by phone or over the internet.

COMING CONCERTS . . .

PRE-CONCERT TALKS: The BSO offers Pre-Concert Talks in Symphony Hall prior to all BSO subscription concerts and Open Rehearsals. Free to all ticket holders, these half-hour talks begin at 6:45 p.m. prior to evening concerts, at 12:15 p.m. prior to Friday-afternoon concerts, and one hour before the start of each Open Rehearsal.

Thursday, October 6, at 10:30 a.m.
(Open Rehearsal)
Thursday 'A'—October 6, 8-10:10
Friday 'A'—October 7, 1:30-3:40
Saturday 'A'—October 8, 8-10:10

JAMES LEVINE conducting
DAWN UPSHAW, soprano
JEAN-YVES THIBAUDET, piano

IVES	*Three Places in New England*
FOSS	*Time Cycle*, for soprano and orchestra
CARTER	*Three Illusions* (world premiere; BSO 125th anniversary commission)
GERSHWIN	Piano Concerto in F

Thursday 'B'—October 13, 8-9:55
Friday 'B'—October 14, 1:30-3:25
Saturday 'B'—October 15, 8-9:55
Tuesday 'B'—October 18, 8-9:55

JENS GEORG BACHMANN conducting
ANDREAS HAEFLIGER, piano

WEBER	Overture to *Oberon*
SCHUMANN	Piano Concerto
MENDELSSOHN	Symphony No. 3, *Scottish*

Thursday, October 20, at 10:30 a.m.
(Open Rehearsal)
Thursday 'C'—October 20, 8-10:15
Friday 'A'—October 21, 1:30-3:45
Saturday 'A'—October 22, 8-10:15
Tuesday 'C'—October 25, 8-10:15

PAAVO BERGLUND conducting
JULIA FISCHER, violin

SIBELIUS	Violin Concerto
SHOSTAKOVICH	Symphony No. 8

Sunday, October 23, at 3 p.m.
Jordan Hall, New England Conservatory

BOSTON SYMPHONY CHAMBER PLAYERS

BEETHOVEN	Octet in E-flat for winds, Op. 103
GANDOLFI	*Plain Song, Fantastic Dances* (world premiere; commissioned for the Boston Symphony Chamber Players by the St. Botolph Club)
BEETHOVEN	Sextet in E-flat for two horns and string quartet, Op. 81b
GOUNOD	*Petite Symphonie* for winds

Programs and artists subject to change.

MCC
massculturalcouncil.org

Next week's all-American program features the first of the works commissioned by the BSO to celebrate its 125th anniversary. *Three Illusions* incorporates Elliott Carter's earlier work *Micomicón*, which James Levine and the BSO premiered in January 2004. The two new movements are *More's Utopia* and *Fons Juventatis* (Latin for "the fountain of youth"). Each short movement takes its title from the fantastic geography of literature and legend. Based on three real-world locales, Charles Ives's *Three Places in New England* fuses American musical impressionism with folk and popular song. American soprano Dawn Upshaw sings the hauntingly moving *Time Cycle* by Lukas Foss, and to close the program, the exciting French pianist Jean-Yves Thibaudet, equally at home in jazz and classical repertoire, is soloist in Gershwin's jazz-inflected Concerto in F.

SYMPHONY HALL EXIT PLAN



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SYMPHONY HALL INFORMATION

FOR SYMPHONY HALL CONCERT AND TICKET INFORMATION, call (617) 266-1492. For Boston Symphony concert program information, call "C-O-N-C-E-R-T" (266-2378).

THE BOSTON SYMPHONY performs ten months a year, in Symphony Hall and at Tanglewood. For information about any of the orchestra's activities, please call Symphony Hall, or write the Boston Symphony Orchestra, Symphony Hall, Boston, MA 02115.

THE BSO'S WEB SITE (www.bso.org) provides information on all of the orchestra's activities at Symphony Hall and at Tanglewood, and is updated regularly. In addition, tickets for BSO concerts can be purchased online through a secure credit card transaction.

THE EUNICE S. AND JULIAN COHEN WING, adjacent to Symphony Hall on Huntington Avenue, may be entered by the Symphony Hall West Entrance on Huntington Avenue.

IN THE EVENT OF A BUILDING EMERGENCY, patrons will be notified by an announcement from the stage. Should the building need to be evacuated, please exit via the nearest door (see map on opposite page), or according to instructions.

FOR SYMPHONY HALL RENTAL INFORMATION, call (617) 638-9240, or write the Director of Event Services, Symphony Hall, Boston, MA 02115.

THE BOX OFFICE is open from 10 a.m. until 6 p.m. Monday through Saturday; on concert evenings it remains open through intermission for BSO events or just past starting time for other events. In addition, the box office opens Sunday at 1 p.m. when there is a concert that afternoon or evening. Single tickets for all Boston Symphony subscription concerts are available at the box office. For most outside events at Symphony Hall, tickets are available three weeks before the concert at the box office or through SymphonyCharge.

TO PURCHASE BSO TICKETS: American Express, MasterCard, Visa, Diners Club, Discover, a personal check, and cash are accepted at the box office. To charge tickets instantly on a major credit card, or to make a reservation and then send payment by check, call "SymphonyCharge" at (617) 266-1200, from 10 a.m. until 7 p.m. Monday through Friday (until 6 p.m. on Saturday). Outside the 617 area code, phone 1-888-266-1200. As noted above, tickets can also be purchased online. There is a handling fee of $5 for each ticket ordered by phone or online.

GROUP SALES: Groups may take advantage of advance ticket sales. For BSO concerts at Symphony Hall, groups of twenty-five or more may reserve tickets by telephone and take advantage of ticket discounts and flexible payment options. To place an order, or for more information, call Group Sales at (617) 638-9345 or (800) 933-4255.

FOR PATRONS WITH DISABILITIES, an access service center, large print programs, accessible restrooms, and elevators are available inside the Cohen Wing entrance to Symphony Hall on Huntington Avenue. For more information, call the Access Services Administrator line at (617) 638-9431 or TDD/TTY (617) 638-9289.

THOSE ARRIVING LATE OR RETURNING TO THEIR SEATS will be seated by the patron service staff only during a convenient pause in the program. Those who need to leave before the end of the concert are asked to do so between program pieces in order not to disturb other patrons.

IN CONSIDERATION OF OUR PATRONS AND ARTISTS, children four years old or younger will not be admitted to Boston Symphony Orchestra concerts.

TICKET RESALE: If you are unable to attend a Boston Symphony concert for which you hold a subscription ticket, you may make your ticket available for resale by calling (617) 266-1492 during business hours, or (617) 638-9426 up to one hour before the concert. This helps bring needed revenue to the orchestra and makes your seat available to someone who wants to attend the concert. A mailed receipt will acknowledge your tax-deductible contribution.

RUSH SEATS: There are a limited number of Rush Seats available for Boston Symphony subscription concerts on Tuesday and Thursday evenings, and on Friday afternoons. The low price of these seats is assured through the Morse Rush Seat Fund. Rush Tickets are sold at $8 each, one to a customer, at the Symphony Hall box office on Fridays as of 10 a.m. and Tuesdays and Thursdays as of 5 p.m. Please note that there are no Rush Tickets available for Friday or Saturday evenings.

PLEASE NOTE THAT SMOKING IS NOT PERMITTED ANYWHERE IN SYMPHONY HALL.

CAMERA AND RECORDING EQUIPMENT may not be brought into Symphony Hall during concerts.

LOST AND FOUND is located at the security desk at the stage door to Symphony Hall on St. Stephen Street.

FIRST AID FACILITIES for both men and women are available. On-call physicians attending concerts should leave their names and seat locations at the switchboard near the Massachusetts Avenue entrance.

PARKING: The Prudential Center Garage offers discounted parking to any BSO patron with a ticket stub for evening performances. There are also two paid parking garages on Westland Avenue near Symphony Hall. Limited street parking is available. As a special benefit, guaranteed pre-paid parking near Symphony Hall is available to subscribers who attend evening concerts. For more information, call the Subscription Office at (617) 266-7575.

ELEVATORS are located outside the Hatch and Cabot-Cahners rooms on the Massachusetts Avenue side of Symphony Hall, and in the Cohen Wing.

LADIES' ROOMS are located on the orchestra level, audience-left, at the stage end of the hall; on the first balcony, also audience-left, near the coatroom; and in the Cohen Wing.

MEN'S ROOMS are located on the orchestra level, audience-right, outside the Hatch Room near the elevator; on the first-balcony level, also audience-right near the elevator, outside the Cabot-Cahners Room; and in the Cohen Wing.

COATROOMS are located on the orchestra and first-balcony levels, audience-left, outside the Hatch and Cabot-Cahners rooms, and in the Cohen Wing. Please note that the BSO is not responsible for personal apparel or other property of patrons.

LOUNGES AND BAR SERVICE: There are two lounges in Symphony Hall. The Hatch Room on the orchestra level and the Cabot-Cahners Room on the first-balcony level serve drinks starting one hour before each performance. For the Friday-afternoon concerts, both rooms open at noon, with sandwiches available until concert time.

BOSTON SYMPHONY BROADCASTS: Friday-afternoon concerts of the Boston Symphony Orchestra are broadcast live in the Boston area by WGBH 89.7 FM. Saturday-evening concerts are broadcast live by WCRB 102.5 FM.

BSO FRIENDS: The Friends are donors to the Boston Symphony Orchestra Annual Fund. Friends receive *BSO*, the orchestra's newsletter, as well as priority ticket information and other benefits depending on their level of giving. For information, please call the Development Office at Symphony Hall weekdays between 9 a.m. and 5 p.m., (617) 638-9276. If you are already a Friend and you have changed your address, please inform us by sending your new and old addresses to the Development Office, Symphony Hall, Boston, MA 02115. Including your patron number will assure a quick and accurate change of address in our files.

BUSINESS FOR BSO: The BSO's Business Leadership Association program makes it possible for businesses to participate in the life of the Boston Symphony Orchestra through a variety of original and exciting programs, among them "Presidents at Pops," "A Company Christmas at Pops," and special-event underwriting. Benefits include corporate recognition in the BSO program book, access to the Beranek Room reception lounge, and priority ticket service. For further information, please call the Corporate Programs Office at (617) 638-9466.

THE SYMPHONY SHOP is located in the Cohen Wing at the West Entrance on Huntington Avenue and is open Tuesday through Friday from 11 a.m. until 4 p.m.; Saturday from noon until 6 p.m.; and from one hour before each concert through intermission. The Symphony Shop features exclusive BSO merchandise, including the Symphony Lap Robe, calendars, coffee mugs, an expanded line of BSO apparel and recordings, and unique gift items. The Shop also carries children's books and musical-motif gift items. A selection of Symphony Shop merchandise is also available during concert hours outside the Cabot-Cahners Room. All proceeds benefit the Boston Symphony Orchestra. For further information and telephone orders, please call (617) 638-9383.

2005-2006 SEASON

BOSTON SYMPHONY ORCHESTRA

family CONCERTS



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NOVEMBER 5, 2005 @ 10:15am
NOVEMBER 5, 2005 @ noon

This concert features the works by Mendelssohn, Schubert, Prokofiev, Bartók, and Beethoven, and features examples of great symphonic music in which the composer's major musical statement is established in the beginning moments of the piece.

"Made in America, Born in Boston"

MARCH 25, 2006 @ 10:15am
MARCH 25, 2006 @ noon

The Boston Symphony Orchestra is celebrating its 125th Anniversary this season! This program is a sampling of pieces premiered by the BSO, all by American composers, which have become classics in the repertoire, including Aaron Copland's "Fanfare for the Common Man."

SPECIAL FAMILY CONCERT

APRIL 8, 2006 @ noon

Keith Lockhart, conductor

Program to include:

Robert Kapilow's *Green Eggs and Ham*

This exciting program, drawing upon such various styles as jazz, ragtime, and blues, will include Robert Kapilow's imaginative musical interpretation of Dr. Seuss's ***Green Eggs and Ham***.



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Family concerts are designed for children ages 5 and up.

UBS

UBS is proud to support the BSO Youth and Family Concerts.

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a legacy of giving

ANNA FINNERTY, who loved having tea with the development staff, left this cup and saucer as a reminder of how much she enjoyed volunteering at Symphony Hall.

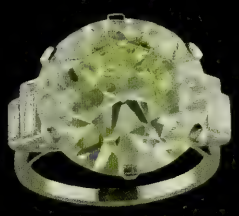
One day, after giving her time stuffing envelopes, Miss Finnerty asked how she could leave a gift to the BSO in her will, thereby becoming a Walter Piston Society Member. She was told to add the wording, "I hereby bequeath the sum of $_____ to the Boston Symphony Orchestra, Symphony Hall, Boston, MA 02115, tax ID #04-2103550."

She certainly followed up on those instructions. After her death, Miss Finnerty's estate gave the BSO more than $1 million to endow the Assistant Conductor chair in perpetuity.

If you would like to talk with one of our professional development officers about leaving your legacy at the Symphony, please call (617) 638-9269 or e-mail nbaker@bso.org. You may be assured of complete confidentiality.

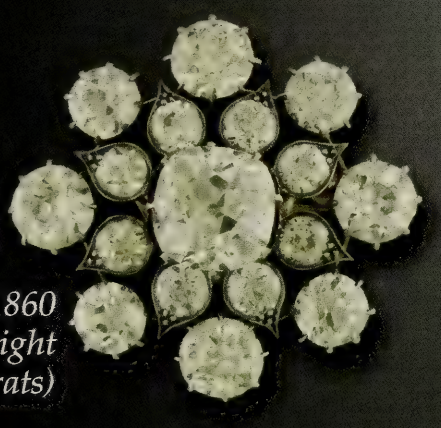
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BOSTON SYMPHONY ORCHESTRA

125





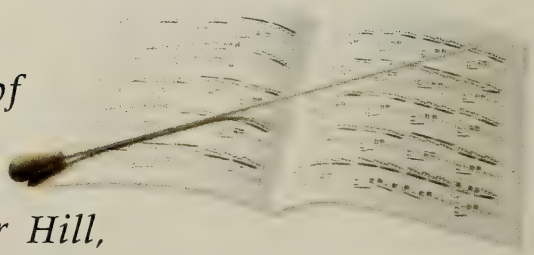
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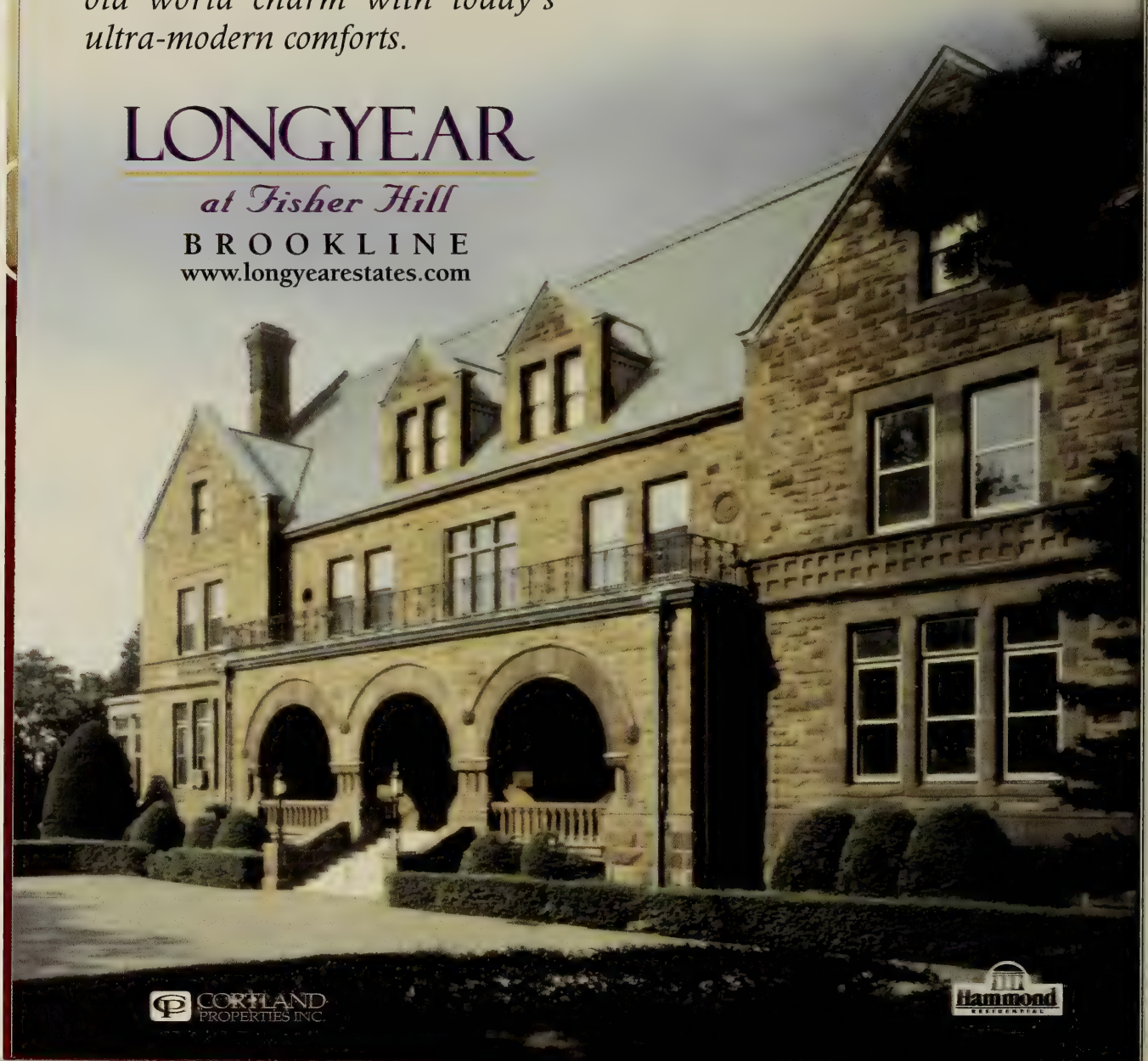
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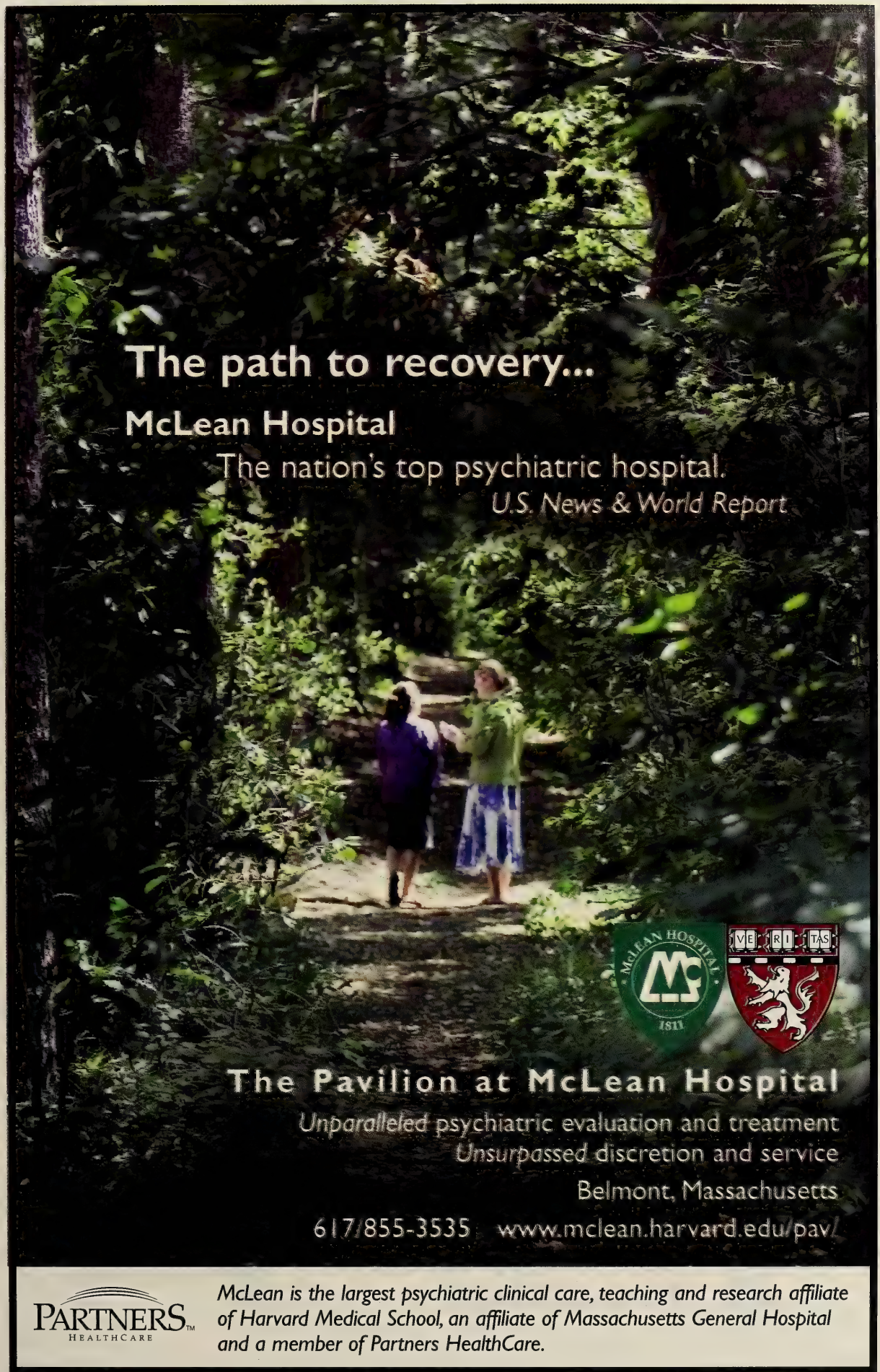
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This week's Pre-Concert Talks are given by Robert Kirzinger, BSO Publications Associate.

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BSO

From the Library of James Levine

In conjunction with his programs here this season, a selection of materials from the personal library of BSO Music Director James Levine will once again be displayed on a rotating basis in the Massachusetts Avenue corridor of Symphony Hall, along with relevant memorabilia from the BSO Archives. The items from Maestro Levine's library will include, among other things, a first-edition score (1905) of Debussy's *La Mer*; a facsimile edition of sketches for Debussy's *Pelléas et Mélisande*; Mr. Levine's score of Lukas Foss's *Time Cycle*, inscribed by the composer, Adele Addison (the score's dedicatee, with whom Mr. Levine worked as pianist when she was preparing the work's premiere), and Dawn Upshaw; and an inscribed photograph of composer Darius Milhaud and his wife, actress/speaker Madeleine Milhaud, from 1969, when Maestro Levine was studying with them at Aspen.

The Beranek Concert
Thursday, October 6, at 8

The BSO's performance this Thursday is endowed by a generous gift from Life Trustee Leo Beranek and Trustee Gabriella Beranek, who established the Beranek Concert Fund in the orchestra's endowment. The BSO is deeply grateful to Leo and Gabriella for their generosity and their many years of devotion and service. Both of the Beraneks have played significant roles in the life of the Symphony.

Dr. Leo Beranek began his appointed service to the BSO in 1968 as a Charter Member of the Board of Overseers, served nine years on the Board of Overseers, and chaired the Board of Overseers from 1977 to 1980. Dr. Beranek was appointed a BSO Trustee in 1977 and served on the Board of Trustees for 10 years. He was Vice President of the Board of Trustees from 1980 to 1983, was Chairman from 1983 to 1986, and was made Honorary Chairman and Life Trustee in 1987. Leo's numerous committee involvements included several years' active work for the Resources Committee and the Business Leadership Association. During his tenure as Trustee, Leo sought to increase dramatically the BSO's endowment. Under his leadership, including his time as Co-Chairman of the BSO/100 Campaign in the early 1980s, the endowment more than tripled to over $50 million. In 1992, as part of the last Symphony Hall renovation campaign, fellow donors and board members named the Beranek Room at Symphony Hall in Leo's honor; Higginson Society members continue to gather regularly in this elegant and comfortable space.

Gabriella Beranek was appointed a Trustee of the Boston Symphony Orchestra in 1997, having served on the BSO's Board of Overseers since 1988. Gabriella was a member and then Vice-Chairman of the BSO's Youth Activities Committee from 1988 to 1994. In the late 1980s, Gabriella was central to the success of the "Salute to Youth" portion of the BSO's open house weekend, "Salute to Symphony," which brought together the BSO, Yo-Yo Ma, the Greater Boston Youth Symphony Orchestra, and the New England Conservatory Orchestra to perform before 5,000 children. In 1993 she chaired the BSO celebration of Harry Ellis Dickson's 85th birthday. The Friends' component of the March 1998 BSO European tour benefited from Gabriella's expert coordination of their fourteen days of travel and activities. Gabriella served as a member of the Annual Fund Committee from 1988 to 1999. From 1997

Individual tickets are on sale for all concerts in the BSO's 2005-2006 season. For specific information on purchasing tickets by phone, online, by mail, or in person at the Symphony Hall box office, please see page 71 of this program book.

to 2000, Gabriella served on the Symphony Hall Centennial Committee; in 2000 she created the spectacular Symphony Hall Centennial Ball.

Leo and Gabriella have personally contributed much to the growth of the BSO's endowment. Between them, they have established four permanent endowment funds, in recognition of which are named a BSO musician's chair, a Boston Pops Orchestra musician's chair, a full Fellowship at the Tanglewood Music Center, and a Thursday-evening BSO subscription series concert. The BSO Boards, musicians, and staff appreciate their extraordinary contributions to the enduring legacy of the BSO.

The Fanny Peabody Mason Memorial Concert, Friday, October 8, 2005

The first Friday-afternoon concert of the Boston Symphony Orchestra's subscription season is dedicated to the memory of Miss Fanny Peabody Mason, who was a Friday-afternoon subscriber and an active patron of music both in the United States and abroad until her death in 1948. Many music lovers recall the outstanding concerts Miss Mason presented in the music room of her townhouse on Commonwealth Avenue and at her summer residence in Walpole, New Hampshire. The endowment to honor Miss Mason perpetually was created in 1985 by the Peabody-Mason Music Foundation, established by Miss Mason, and which presented young and well-established artists in concert in Boston and Cambridge for more than 35 years. The president of the foundation at that time, the late Paul Doguereau, initiated the gift to the BSO as a way to recognize Miss Mason's love of music, and to foster the highest aspirations of the art. Besides the concert sponsorship, the gift created the Mason Lounge for musicians and staff and the Mason Green Room.

An Exhibit at the Boston Public Library: "The Boston Symphony Orchestra: A 125-Year Retrospective"

To celebrate the Boston Symphony Orchestra's 125-year history, the Boston Public Library is exhibiting—from September 15 through

On Display in Symphony Hall

This season's BSO Archives exhibit marks the 125th anniversary of the Boston Symphony Orchestra. In addition to the many important photographs, letters, and scores from the BSO Archives that fill the exhibit cases throughout Symphony Hall to document the BSO's founding in 1881 and its 125-year history, the BSO has received on loan from the Library of Congress's Music Division the original manuscript scores for two pieces closely associated with the BSO—Béla Bartók's Concerto for Orchestra, commissioned by the Koussevitzky Music Foundation and given its world premiere by Serge Koussevitzky and the BSO on December 1, 1944; and Henri Dutilleux's Symphony No. 2, commissioned jointly by the BSO and the Koussevitzky Music Foundation and given its world premiere by the BSO under Charles Munch on December 11, 1959. Also among the important artifacts on display throughout the season are the original manuscript of Igor Stravinsky's *Symphony of Psalms* (a BSO 50th-anniversary commission) and the score of Beethoven's *Missa Solemnis*, just recently returned to the BSO, that was used for Symphony Hall's inaugural concert on October 15, 1900.



Shown here is a plaster relief of a Bacchic procession mounted originally in Symphony Hall in the early 1900s, then taken down in the early 1980s and left to languish in Symphony Hall's basement for more than twenty years. The restoration of the plaster relief by Carol Snow and Nina Vinogradskaya and its reinstallation by Mystic Scenic Studios were made possible through a gift from Deborah M. Hauser.

November 18—materials from its Music Department with items from the Koussevitzky Collection, the R. Laning Humphrey Journalistic Archive, the Walter Piston Collection, and the Allen A. Brown Collection. In addition to BSO programs, concert reviews, and published scores, the exhibit also includes manuscripts such as *Peter and the Wolf*, manuscript facsimiles including Piston's Pulitzer Prize-winning Symphony No. 3 (along with the composer's Pulitzer Prize award), memorabilia from the Koussevitzky Collection including his cigarette case, silver baton, and samovar set, plus additional awards, photographs, and works of art. In announcing this exhibit, the BPL noted that "throughout its 125-year history, the Boston Symphony Orchestra has provided the citizens of Boston and the Commonwealth of Massachusetts years of wonderful music. It has contributed to the music community with its commissions of local and world talents and has played a major role in the recognition of American music."

Signings at the Symphony Shop

There will be two pairs of CD and book signings at the Symphony Shop in October. On Friday afternoon, October 21, and Saturday night, October 22, the young violinist Julia Fischer, who will be performing the Sibelius Violin Concerto with the BSO, will sign copies of her CDs at the Symphony Shop following the concerts on those dates. On Friday afternoon, October 28, and Saturday night, October 29, before the concerts and during intermission on each date, former BSO program annotator Michael Steinberg, on hand to do that week's Pre-Concert Talks, will sign copies of his latest book, *Choral Masterworks–A Listener's Guide*.

Pre-Concert Talks

Pre-Concert Talks available free of charge to BSO ticket holders precede all Boston Symphony concerts and Open Rehearsals, starting at 6:45 p.m. prior to evening concerts, 12:15 p.m. prior to Friday-afternoon concerts, one hour before the start of morning and evening Open Rehearsals, and at 1:45 p.m. prior to Sunday-afternoon concerts. Given by a variety of distinguished speakers from Boston's musical community, these informative half-hour talks include taped examples from the music being performed. This week, BSO Publications Associate Robert Kirzinger discusses music of Ives, Foss, Carter, and Gershwin. In the weeks ahead, Elizabeth Seitz of the Boston Conservatory of Music discusses Weber, Schumann, and Mendelssohn (October 13-18) and BSO Director of Program Publications Marc Mandel discusses Sibelius and Shostakovich (October 20-25).

Boston Symphony Chamber Players 2005-2006 Season at Jordan Hall Four Sunday Afternoons at 3 p.m.

The Boston Symphony Chamber Players perform four Sunday-afternoon concerts this season at Jordan Hall at the New England Conservatory, beginning with a program of Beethoven, Gounod, and Gandolfi (the latter's work a world premiere commissioned for the Chamber Players by the St. Botolph Club) on Sunday, October 23, at 3 p.m. The season continues with music of J.S. Bach, Copland, and Stravinsky on January 8, Orff, Hindemith, and Schubert on March 26, and an all-Mozart program on April 30. Subscriptions for the four-concert series are available at $100, $74, and $58. Single tickets are $30, $22, and $17. Tickets may be purchased through SymphonyCharge at (617) 266-1200, at the Symphony Hall box office, or online at www.bso.org. On the day of the concert, tickets are available only at the Jordan Hall box office, 30 Gainsborough Street.

Comings and Goings...

Please note that latecomers will be seated by the patron service staff during the first convenient pause in the program. In addition, please also note that patrons who leave the hall during the performance will not be allowed to reenter until the next convenient pause in the program, so as not to disturb the performers or other audience members while the concert is in progress. We thank you for your cooperation in these matters.

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BSO subscription concerts are supported in part by a grant from the Boston Cultural Council, which is funded by the Massachusetts Cultural Council and administered by the Mayor's Office of Arts, Tourism, and Special Events.

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A Brief History of the Boston Symphony Orchestra

Now in its 125th season, the Boston Symphony Orchestra gave its inaugural concert on October 22, 1881, and has continued to uphold the vision of its founder, the businessman, philanthropist, Civil War veteran, and amateur musician Henry Lee Higginson, for well over a century. The Boston Symphony Orchestra has performed throughout the United States, as well as in Europe, Japan, Hong Kong, South America, and China; in addition, it reaches audiences numbering in the millions through its performances on radio, television, and recordings. It plays an active role in commissioning new works from today's most important composers; its summer season at Tanglewood is regarded as one of the world's most important music festivals; it helps develop the audience of the future through BSO Youth Concerts and through a variety of outreach programs involving the entire Boston community; and, during the Tanglewood season, it sponsors the Tanglewood Music Center, one of the world's most important training grounds for young composers, conductors, instrumentalists, and vocalists. The orchestra's virtuosity is reflected in the concert and recording activities of the Boston Symphony Chamber Players, one of the world's most distinguished chamber ensembles made up of a major symphony orchestra's principal players, and the activities of the Boston Pops Orchestra have established an international standard for the performance of lighter kinds of music. Overall, the mission of the Boston Symphony Orchestra is to foster and maintain an organization dedicated to the making of music consonant with the highest aspirations of musical art, creating performances and providing educational and training programs at the highest level of excellence. This is accomplished with the continued support of its audiences, governmental assistance on both the federal and local levels, and through the generosity of many foundations, businesses, and individuals.



Major Henry Lee Higginson, founder of the Boston Symphony Orchestra

Henry Lee Higginson dreamed of founding a great and permanent orchestra in his home town of Boston for many years before that vision approached reality in the spring of 1881. The following October the first Boston Symphony Orchestra concert was given under the direction of conductor Georg Henschel, who would remain as music director until 1884. For nearly twenty years Boston Symphony concerts were held in the Old Boston Music Hall; Symphony Hall, one of the world's most highly regarded concert halls, was opened on October 15, 1900. The BSO's 2000-01 season celebrated the cen-

BSO Archives



The first photograph, actually a collage, of the Boston Symphony Orchestra under Georg Henschel, taken 1882

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tennial of Symphony Hall, and the rich history of music performed and introduced to the world at Symphony Hall since it opened over a century ago.

Georg Henschel was succeeded by a series of German-born and -trained conductors —Wilhelm Gericke, Arthur Nikisch, Emil Paur, and Max Fiedler—culminating in the appointment of the legendary Karl Muck, who served two tenures as music director, 1906-08 and 1912-18. Meanwhile, in July 1885, the musicians of the Boston Symphony had given their first "Promenade" concert, offering both music and refreshments, and fulfilling Major Higginson's wish to give "concerts of a lighter kind of music." These concerts, soon to be given in the springtime and renamed first "Popular" and then "Pops," fast became a tradition.



Rush ticket line at Symphony Hall, probably in the 1930s

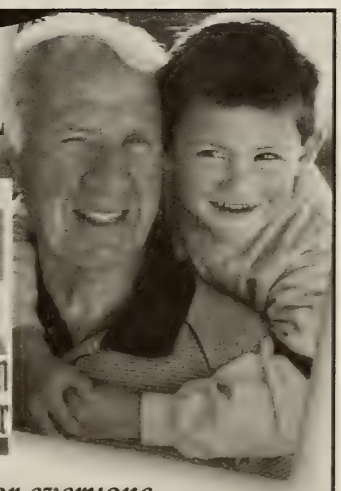
In 1915 the orchestra made its first transcontinental trip, playing thirteen concerts at the Panama-Pacific Exposition in San Francisco. Recording, begun with the Victor Talking Machine Company (the predecessor to RCA Victor) in 1917, continued with increasing frequency. In 1918 Henri Rabaud was engaged as conductor. He was succeeded the following year by Pierre Monteux. These appointments marked the beginning of a French-oriented tradition which would be maintained, even during the Russian-born Serge Koussevitzky's time, with the employment of many French-trained musicians.

The Koussevitzky era began in 1924. His extraordinary musicianship and electric personality proved so enduring that he served an unprecedented term of twenty-five years. The BSO's first live concert broadcasts, privately funded, ran from January 1926 through the 1927-28 season. Broadcasts continued sporadically in the early 1930s, regular live Boston Symphony broadcasts being initiated in October 1935. In 1936 Koussevitzky led the orchestra's first concerts in the Berkshires; a year later he and the players took up annual summer residence at Tanglewood. Koussevitzky passionately shared Major Higginson's dream of "a good honest school for musicians," and in 1940 that dream was realized with the founding of the Berkshire Music Center (now called the Tanglewood Music Center).

In 1929 the free Esplanade concerts on the Charles River in Boston were inaugurated by Arthur Fiedler, who had been a member of the orchestra since 1915 and who in 1930 became the eighteenth conductor of the Boston Pops, a post he would hold for half a

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century, to be succeeded by John Williams in 1980. The Boston Pops Orchestra celebrated its hundredth birthday in 1985 under Mr. Williams's baton. Keith Lockhart began his tenure as twentieth conductor of the Boston Pops in May 1995, succeeding Mr. Williams.

Charles Munch followed Koussevitzky as music director of the Boston Symphony Orchestra in 1949. Munch continued Koussevitzky's practice of supporting contemporary composers and introduced much music from the French repertory to this country. During his tenure the orchestra toured abroad for the first time and its continuing series of Youth Concerts was initiated under the leadership of Harry Ellis Dickson. Erich Leinsdorf began his seven-year term as music director in 1962. Leinsdorf presented numerous premieres, restored many forgotten and neglected works to the repertory, and, like his two predecessors, made many recordings for RCA; in addition, many concerts were televised under his direction. Leinsdorf was also an energetic director of the Tanglewood Music Center; under his leadership a full-tuition fellowship program was established. Also during these years, in 1964, the Boston Symphony Chamber Players were founded. William Steinberg succeeded Leinsdorf in 1969. He conducted a number of American and world premieres, made recordings for Deutsche Grammophon and RCA, appeared regularly on television, led the 1971 European tour, and directed concerts on the east coast, in the south, and in the midwest.



Symphony Hall in the early 1940s, with the main entrance still on Huntington Avenue, before the intersection of Massachusetts and Huntington avenues was reconstructed so the Green Line could run underground

Seiji Ozawa became the BSO's thirteenth music director in the fall of 1973, following a year as music adviser and three years as an artistic director at Tanglewood. His historic twenty-nine-year tenure, from 1973 to 2002, exceeded that of any previous BSO conductor; in the summer of 2002, at the completion of his tenure, he was named Music Director Laureate. Besides maintaining the orchestra's reputation worldwide, Ozawa reaffirmed the BSO's commitment to new music through the commissioning of many new works (including commissions marking the BSO's centennial in 1981 and the TMC's fiftieth anniversary in 1990), played an active role at the Tanglewood Music Center, and further expanded the BSO's recording activities. In 1995 he and the BSO welcomed Bernard Haitink as Principal Guest Conductor. Named Conductor Emeritus in 2004, Mr. Haitink has led the BSO in Boston, New York, at Tanglewood, and on tour in Europe, and has also recorded with the orchestra.

In the fall of 2001, James Levine was named to succeed Seiji Ozawa as music director. Maestro Levine began his tenure as the BSO's fourteenth music director—and the first American-born conductor to hold that position—in the fall of 2004. His wide-ranging programs balance great orchestral, operatic, and choral classics with equally significant music of the 20th and 21st centuries, including newly commissioned works from such important American composers as Milton Babbitt, Elliott Carter, John Harbison, Peter Lieberson, and Charles Wuorinen. He also appears as pianist with the Boston Symphony Chamber Players, conducts the Tanglewood Music Center Orchestra, and works with the TMC Fellows in classes devoted to orchestral repertoire, Lieder, and opera.

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A Brief History of Symphony Hall

The first home of the Boston Symphony Orchestra was the old Boston Music Hall, which stood downtown where the Orpheum Theatre now stands, held about 2,400 seats, and was threatened in 1893 by the city's road-building/rapid transit project. That summer, the BSO's founder, Major Henry Lee Higginson, organized a corporation to finance a new and permanent home for the orchestra. On October 15, 1900—some seven years and $750,000 later—the new hall was opened. The inaugural gala concluded with a performance of Beethoven's *Missa Solemnis* under the direction of then music director Wilhelm Gericke.

At Higginson's insistence, the architects—McKim, Mead & White of New York—engaged Wallace Clement Sabine, a young assistant professor of physics at Harvard, as their acoustical consultant, and Symphony Hall became the first auditorium designed in accordance with scientifically-derived acoustical principles. It is now ranked as one of the three best concert halls in the world, along with Amsterdam's Concertgebouw and Vienna's Musikverein. Bruno Walter called it "the most noble of American concert halls," and Herbert von Karajan, comparing it to the Musikverein, noted that "for much music, it is even better...because of the slightly lower reverberation time."



BSO conductor Wilhelm Gericke, who led the Symphony Hall inaugural concert

Symphony Hall is 61 feet high, 75 feet wide, and 125 feet long from the lower back wall to the front of the stage. The walls of the stage slope inward to help focus the sound. The side balconies are shallow so as not to trap any of the sound, and though the rear balconies are deeper, sound is properly reflected from the back walls. The recesses of the coffered ceiling help distribute the sound throughout the hall, as do the statue-filled niches along the three sides. The auditorium itself is centered within the building, with corridors and offices insulating it from noise outside. The leather seats are the ones installed for the hall's opening in 1900. With the exception of the wood floors, the hall is built of brick, steel, and plaster, with only a moderate amount of decoration, the original, more ornate plans for the building's exterior having been much simplified as a cost-reducing measure. But as architecture critic Robert Campbell has observed, upon penetrating the "outer carton" one discovers "the gift within—the lovely ornamented interior, with its delicate play of grays, its statues, its hint of giltwork, and, at concert time, its sculptural glitter of instruments on stage."

Symphony Hall was designed so that the rows of seats could be replaced by tables for Pops concerts. For BSO concerts, the hall seats 2,625. For Pops concerts, the capacity is 2,371, including 241 small tables on the main floor. To accommodate this flexible system—an innovation in 1900—an elevator, still in use, was built into the Symphony Hall floor. Once a year the five Symphony Hall chandeliers are lowered to the floor and all 394 lightbulbs are changed. The sixteen replicas of Greek and Roman statues—ten of mythical subjects, six of actual historical figures—are related to music, art, and literature. The statues were donated by a committee of 200 Symphony-goers and cast by P.P. Caproni and Brother, Boston, makers of plaster reproductions for public buildings and art schools. They were not ready for the opening concert, but appeared one by one during the first two seasons.



Architect's watercolor rendering of Symphony Hall prior to its construction

The Symphony Hall organ, an Aeolian-Skinner designed by G. Donald Harrison and



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Monday, October 10, Jordan Hall – free
Fenway Alliance Opening Our Doors Day
12pm: Tel Aviv Trio · 2:30pm: 2005 Metropolitan Opera Regional Audition Winners and Finalists

Tuesday, October 11, 6pm, Williams Hall – free
Early Evenings with the Borromeo String Quartet
Schoenberg: Quartet No.3

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installed in 1949, is considered one of the finest concert hall organs in the world. The console was autographed by Albert Schweitzer, who expressed his best wishes for the organ's tone. There are more than 4,800 pipes, ranging in size from 32 feet to less than six inches and located behind the organ pipe facade visible to the audience. The organ was commissioned to honor two milestones in 1950: the fiftieth anniversary of the hall's opening, and the 200th anniversary of the death of Johann Sebastian Bach. The 2004-2005 season brought the return to use of the Symphony Hall organ following a two-year renovation process by the firm of Foley-Baker, Inc., based in Tolland, CT.

Two radio booths used for the taping and broadcasting of concerts overlook the stage at audience-left. For recording sessions, equipment is installed in an area of the basement. The hall was completely air-conditioned during the summer of 1973, and in 1975 a six-passenger elevator was installed in the Massachusetts Avenue stairwell.



From 1906

Symphony Hall has been the scene of more than 250 world premieres, including major works by Samuel Barber, Béla Bartók, Elliott Carter, Aaron Copland, Henri Dutilleux, George Gershwin, Sofia Gubaidulina, John Harbison, Walter Piston, Sergei Prokofiev, Roger Sessions, Igor Stravinsky, Michael Tippett, John Williams, and Ellen Taaffe Zwilich. For many years the biggest civic building in Boston, it has also been used for many purposes other than concerts, among them the First Annual Automobile Show of the Boston Automobile Dealers' Association (1903), the Boston premiere of Cecil B. De Mille's film version of *Carmen* starring Geraldine Farrar (1915), the Boston Shoe Style Show (1919), a debate on American participation in the League of Nations (1919), a lecture/demonstration by Harry Houdini debunking spiritualism (1925), a spelling bee sponsored by the *Boston Herald* (1935), Communist Party meetings (1938-40; 1945), Jordan Marsh-sponsored fashion shows "dedicated to the working woman" (1940s), and all the inaugurations of former longtime Boston mayor James Michael Curley.

A couple of interesting points for observant concertgoers: The plaques on the proscenium arch were meant to be inscribed with the names of great composers, but the hall's original directors were able to agree unanimously only on Beethoven, so his remains the only name above the stage. The ornamental initials "BMH" in the staircase railings on the Huntington Avenue side (originally the main entrance) reflect the original idea to name the building Boston Music Hall, but the old Boston Music Hall, where the BSO had performed since its founding in 1881, was not demolished as planned, and a decision on a substitute name was not reached until Symphony Hall's opening.

In 1999, Symphony Hall was designated and registered by the United States Department of the Interior as a National Historic Landmark, a distinction marked in a special ceremony at the start of the 2000-01 season. In the 2000-01 season, the Boston Symphony Orchestra marked the centennial of its home, renewing Symphony Hall's role as a crucible for new music activity, as a civic resource, and as a public gathering place. The programming and celebratory events included world premieres of works commissioned by the BSO, the first steps of a new master plan that will strengthen Symphony Hall's public presence, and the launching of an initiative that will ultimately extend the sights and sounds of Symphony Hall via the internet. The Symphony Hall Centennial Season brought not only a commemoration, but a second inauguration. Symphony Hall was built for the purpose of expanding the presence of orchestral music here and now—a mission the BSO continues to carry forward into today's world and the world of tomorrow.

JAMES LEVINE


Koichi Miura

The 2005-06 season is James Levine's second as Music Director of the Boston Symphony Orchestra. Named Music Director Designate in October 2001, he is the orchestra's fourteenth music director since the BSO's founding in 1881, and the first American-born conductor to hold that position. Highlights of his twelve BSO programs for 2005-06 (three of which also go to Carnegie Hall in New York) include a season-opening all-French program (works by Berlioz, Debussy, Milhaud, and Saint-Saëns) celebrating the BSO's longstanding tradition of performing the French orchestral repertoire; historic works by Bartók, Debussy, Dutilleux, and Stravinsky given their world or American premieres by the BSO in the course of the past century; newly commissioned works from Elliott Carter, Jonathan Dawe, and Peter Lieberson; and five of eleven programs (to be divided between the BSO's 2005-06 and 2006-07 seasons) juxtaposing works by Beethoven and Schoenberg. Also in 2005-06, Mr. Levine will appear as both pianist and conductor in a Beethoven/Schoenberg program (featuring soprano Anja Silja and tenor Matthew Polenzani) with the Boston Symphony Chamber Players, and he will lead the BSO on tour in Chicago, Newark (at the New Jersey Performing Arts Center), Philadelphia, and Washington, D.C. This past summer at Tanglewood, Mr. Levine led concerts with the Boston Symphony Orchestra and the Tanglewood Music Center Orchestra, and worked with the TMC's Conducting and Vocal Fellows in classes devoted to orchestral repertoire, Lieder, and opera. Maestro Levine made his BSO debut in April 1972; he has since led the orchestra in repertoire ranging from Haydn, Mozart, Schumann, Brahms, Dvořák, Verdi, Mahler, and Debussy to music of Babbitt, Cage, Carter, Harbison, Ligeti, Sessions, and Wuorinen.

James Levine is also Music Director of the Metropolitan Opera, where, in the thirty-four years since his debut there, he has developed a relationship with that company unparalleled in its history and unique in the musical world today. All told at the Met he has led more than 2,000 performances of 80 different operas. His 2005-06 Met season includes a special Opening Night Gala, a new production of Donizetti's *Don Pasquale*, revivals of *Così fan tutte*, *Falstaff*, *Fidelio*, *Lohengrin*, *Parsifal*, and *Wozzeck*, and, to close the season, a gala concert honoring departing general manager Joseph Volpe, as well as three concerts each at Carnegie with the MET Orchestra (including a world premiere in May by Charles Wuorinen) and MET Chamber Ensemble (including a New York premiere in October by Elliott Carter). Also this season at Carnegie, he celebrates Milton Babbitt's ninetieth birthday in May with a program made entirely of that composer's music. Mr. Levine inaugurated the "Metropolitan Opera Presents" television series for PBS in 1977, founded its Young Artist Development Program in 1980, returned Wagner's complete *Der Ring des Nibelungen* to the repertoire in 1989 (in the Met's first integral cycles in 50 years), and reinstated recitals and concerts with Met artists at the opera house—a former Metropolitan tradition. Expanding on that tradition, he and the MET Orchestra began touring in concert in 1991, and have since performed around the world.

Outside the United States, Mr. Levine's activities are characterized by his intensive and enduring relationships with Europe's most distinguished musical organizations, especially the Berlin Philharmonic, the Vienna Philharmonic, and the summer festivals in Salzburg (1975-1993) and Bayreuth (1982-98). He was music director of the UBS Verbier Festival Orchestra from its founding in 2000 and, before coming to

Boston, was chief conductor of the Munich Philharmonic from 1999 to 2004. In the United States he led the Chicago Symphony Orchestra for twenty summers as music director of the Ravinia Festival (1973-1993) and, concurrently, was music director of the Cincinnati May Festival (1973-1978). Besides his many recordings with the Metropolitan Opera and the MET Orchestra, he has amassed a substantial discography with such leading ensembles as the Berlin Philharmonic, Chicago Symphony, London Symphony, Philharmonia Orchestra, Munich Philharmonic, Dresden Staatskapelle, Philadelphia Orchestra, and Vienna Philharmonic. Over the last thirty years he has made more than 200 recordings of works ranging from Bach to Babbitt. Maestro Levine is also active as a pianist, performing chamber music and in collaboration with many of the world's great singers.

Born in Cincinnati, Ohio, on June 23, 1943, James Levine studied piano from age four and made his debut with the Cincinnati Symphony at ten, as soloist in Mendelssohn's D minor piano concerto. He was a participant at the Marlboro Festival in 1956 (including piano study with Rudolf Serkin) and at the Aspen Music Festival and School (where he would later teach and conduct) from 1957. In 1961 he entered the Juilliard School, where he studied conducting with Jean Morel and piano with Rosina Lhévinne (continuing on his work with her at Aspen). In 1964 he took part in the Ford Foundation-sponsored "American Conductors Project" with the Baltimore Symphony Orchestra and Alfred Wallenstein, Max Rudolf, and Fausto Cleva. As a direct result of his work there, he was invited by George Szell, who was on the jury, to become an assistant conductor (1964-1970) at the Cleveland Orchestra—at twenty-one, the youngest assistant conductor in that orchestra's history. During his Cleveland years, he also founded and was music director of the University Circle Orchestra at the Cleveland Institute of Music (1966-72).

James Levine was the first recipient (in 1980) of the annual Manhattan Cultural Award and in 1986 was presented with the Smetana Medal by the Czechoslovak government, following performances of the composer's *Má Vlast* in Vienna. He was the subject of a *Time* cover story in 1983, was named "Musician of the Year" by *Musical America* in 1984, and has been featured in a documentary in PBS's "American Masters" series. He holds numerous honorary doctorates and other international awards. In recent years Mr. Levine has received the Award for Distinguished Achievement in the Arts from New York's Third Street Music School Settlement; the Gold Medal for Service to Humanity from the National Institute of Social Sciences; the Lotus Award ("for inspiration to young musicians") from Young Concert Artists; the Anton Seidl Award from the Wagner Society of New York; the Wilhelm Furtwängler Prize from Baden-Baden's Committee for Cultural Advancement; the George Jellinek Award from WQXR in New York; the Goldenes Ehrenzeichen from the cities of Vienna and Salzburg; the Crystal Award from the World Economic Forum in Davos, Switzerland; America's National Medal of Arts and Kennedy Center Honors, and the 2005 Award for Distinguished Service to the Arts from the American Academy of Arts and Letters.



Michael Lutch



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2005-2006

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Seiji Ozawa
Music Director Laureate

First Violins

Malcolm Lowe
Concertmaster
Charles Munch chair, fully funded in perpetuity

Tamara Smirnova
Associate Concertmaster
Helen Horner McIntyre chair, endowed in perpetuity in 1976

Alexander Velinzon
Assistant Concertmaster
Robert L. Beal, Enid L., and Bruce A. Beal chair, endowed in perpetuity in 1980

Elita Kang
Assistant Concertmaster
Edward and Bertha C. Rose chair

Bo Youp Hwang
John and Dorothy Wilson chair, fully funded in perpetuity

Lucia Lin
Forrest Foster Collier chair

Ikuko Mizuno
Dorothy Q. and David B. Arnold, Jr., chair, fully funded in perpetuity

Amnon Levy
Muriel C. Kasdon and Marjorie C. Paley chair

*Sheila Fiekowsky
Ruth and Carl J. Shapiro chair, fully funded in perpetuity

*Jennie Shames‡
Theodore W. and Evelyn Berenson Family chair

*Valeria Vilker Kuchment
Stephanie Morris Marryott and Franklin J. Marryott chair

*Tatiana Dimitriades
Catherine and Paul Buttenwieser chair

*Si-Jing Huang
Mary B. Saltonstall chair, fully funded in perpetuity

*Nicole Monahan
Kristin and Roger Servison chair

*Wendy Putnam
Donald C. and Ruth Brooks Heath chair, fully funded in perpetuity

*Xin Ding

Second Violins

Haldan Martinson
Principal
Carl Schoenhof Family chair, fully funded in perpetuity

Vyacheslav Uritsky
Assistant Principal
Charlotte and Irving W. Rabb chair, endowed in perpetuity in 1977

Ronald Knudsen
Edgar and Shirley Grossman chair

Joseph McGauley
Shirley and J. Richard Fennell chair, fully funded in perpetuity

Ronan Lefkowitz
David H. and Edith C. Howie chair, fully funded in perpetuity

*Nancy Bracken
*Aza Raykhtsaum
*Bonnie Bewick
*James Cooke
*Victor Romanul
Bessie Pappas chair
*Catherine French
*Kelly Barr
*Polina Sedukh

Violas

Steven Ansell
Principal
Charles S. Dana chair, endowed in perpetuity in 1970

Cathy Basrak
Assistant Principal
Anne Stoneman chair, fully funded in perpetuity

Edward Gazouleas
Lois and Harlan Anderson chair, fully funded in perpetuity

Robert Barnes
Ronald Wilkison
Michael Zaretsky
Marc Jeanneret
*Mark Ludwig
*Rachel Fagerburg
*Kazuko Matsusaka
*Rebecca Gitter
*Marvin Moon

Cellos

Jules Eskin
Principal
Philip R. Allen chair, endowed in perpetuity in 1969

Martha Babcock
Assistant Principal
Vernon and Marion Alden chair, endowed in perpetuity in 1977

Sato Knudsen
Mischa Nieland chair, fully funded in perpetuity

Mihail Jojatu
Sandra and David Bakalar chair

Luis Leguía
Robert Bradford Newman chair, fully funded in perpetuity

*Jerome Patterson
Lillian and Nathan R. Miller chair

*Jonathan Miller
Charles and JoAnne Dickinson chair

*Owen Young
John F. Cogan, Jr., and Mary L. Cornille chair, fully funded in perpetuity

*Andrew Pearce
Stephen and Dorothy Weber chair

*Mickey Katz
Richard C. and Ellen E. Paine chair, fully funded in perpetuity

Gordon and Mary Ford Kingsley Family chair

Basses

Edwin Barker
Principal
Harold D. Hodgkinson chair, endowed in perpetuity in 1974

Lawrence Wolfe
Assistant Principal
Maria Nistazos Stata chair, fully funded in perpetuity

Joseph Hearne
Leith Family chair, fully funded in perpetuity

Dennis Roy
Joseph and Jan Brett Hearne chair

John Salkowski
Erich and Edith Heymans chair

*James Orleans

* *Participating in a system of rotated seating*
‡ *On sabbatical leave*
§ *Substitute player*

*David Seuber
Eleanor L. and Lenn E. Cantwell chair, fully funded in perpetuity
*John Stowell
*Benjamin Levy

Flutes
Elizabeth Bowe
Principal
Walter Piston chair, endowed in perpetuity in 1990
Fenwick Smith
Myra and Robert Kraft chair, endowed in perpetuity in 1981
Elizabeth Ostling
Associate Principal
Marian Gray Lewis chair, fully funded in perpetuity

Piccolo

Evelyn and C. Charles Marran chair, endowed in perpetuity in 1979
§Linda Toote

Oboes
John Ferrillo
Principal
Mildred B. Remis chair, endowed in perpetuity in 1985
Mark McEwen
James and Tina Culleton chair
Ken-ichi Wakao
Associate Principal
Elaine and Jerome Rosenfeld chair

English Horn
Robert Sheena
Bernard chair, fully funded in perpetuity

Clarinets
William R. Hudgins
Principal
Ann S.M. Sands chair, endowed in perpetuity in 1977
Scott Andrews
Thomas and Dale Sweeney chair
Thomas Martin
Associate Principal & E-flat clarinet
Stanton W. and Elizabeth K. Davis chair, fully funded in perpetuity

Bass Clarinet
Craig Nordstrom
Doris and Samuel Cho Sesquicentennial chair, fully funded in perpetuity

Bassoons
Richard Svoboda
Principal
Edward A. Taft chair, endowed in perpetuity in 1974
Suzanne Nelsen
John D. and Vera M. MacDonald chair
Richard Ranti
Associate Principal
Diane Bernstein chair

Contrabassoon
Gregg Henegar
Helen Reed Thayer chair

Horns
James Sommerville
Principal
Brian Segal/Kimberly Elms S. Kalman chair, endowed in perpetuity in 1974
Richard Sebring
Associate Principal
Margaret Anderson Creighton chair, fully funded in perpetuity
Daniel Katzen
Elizabeth B. Storer chair, fully funded in perpetuity
Jay Wadenpfuhl
John P. II and Nancy S. Burns chair, fully funded in perpetuity

Barnhorn Osgood chair
Jonathan Menkis
Jean-Noël and Rima N. Tarnet chair
§Lisa Conver
§Karen Owen

Trumpets
Charles Schlueter
Principal
Roger Louis Voisin chair, endowed in perpetuity in 19—
Peter Chapman
Fred H. Cooper chair, endowed in perpetuity in 1986
Thomas Rolfs
Associate Principal
Nina L. and Eugene B. Doggett chair
Benjamin Wright
Rosemary and Donald Shelton chair

Trombones
Ronald Barron
Principal
J.P. and Mary S. Burger chair, fully funded in perpetuity
Norman Bolter
Arthur and Linda Gelb chair

Bass Trombone
Douglas Yeo
John Moore Tabor chair, fully funded in perpetuity

Tuba
Mike Roylance
Margaret and William C. Bomeisler chair, fully funded in perpetuity

Timpani
Timothy Genis
Selma Thayer Veit chair, endowed in perpetuity in 1974

Percussion
Frank Epstein
Peter and Irene Brown chair, fully funded in perpetuity
J. William Hudgins
Peter Andrew Lurie chair, fully funded in perpetuity

Barbara Lee chair

Assistant Timpanist
Mr. and Mrs. Edward E. Lowe chair
§Richard Flanagan

Harp
Ann Hobson Pilot
Principal

Voice and Chorus
John Oliver
Tanglewood Festival Chorus Conductor
Alan J. and Suzanne W. Davenport chair, fully funded in perpetuity

Librarians
Marshall Burlingame
Principal
Lee and William Piston chair, fully funded in perpetuity
William Shisler
John Perkel

Assistant Conductors
Jens-Georg Bachmann
Anne E. Epstein chair, fully funded in perpetuity
Ludovic Morlot

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BOSTON SYMPHONY ORCHESTRA

James Levine, *Music Director*
Bernard Haitink, *Conductor Emeritus*
Seiji Ozawa, *Music Director Laureate*
125th Season, 2005-2006

Thursday, October 6, at 8
THE BERANEK CONCERT
Friday, October 7, at 1:30
THE FANNY PEABODY MASON MEMORIAL CONCERT
Saturday, October 8, at 8

JAMES LEVINE conducting

IVES — *Three Places in New England*

I. The 'St. Gaudens' in Boston Common
(Col. Robert Gould Shaw and his Colored Regiment)
II. Putnam's Camp, Redding, Connecticut
III. The Housatonic at Stockbridge

FOSS — *Time Cycle*, Four Songs for Soprano and Orchestra

I. We're Late (W.H. Auden)
II. When the bells justle (A.E. Housman)
III. Sechzehnter Januar ("The Sixteenth of January"; from the diaries of Franz Kafka)
IV. O Mensch, gib Acht! ("O Man, Take Heed"; from *Thus Spake Zarathustra* by Friedrich Nietzsche)

DAWN UPSHAW, soprano

Text and translation begin on page 38.

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CARTER — *Three Illusions*

(125th Anniversary Commission/world premiere; commissioned by the Boston Symphony Orchestra, James Levine, Music Director, through the generous support of the Arthur P. Contas Fund for the Commissioning of New Works)

I. Micomicón
II. Fons Juventatis
III. More's Utopia

GERSHWIN — Piano Concerto in F

Allegro
Andante con moto
Allegro agitato

JEAN-YVES THIBAUDET

From the Music Director

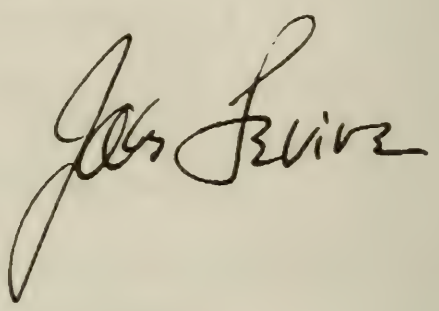
This all-American program starts with music by Charles Ives, the first 20th-century American composer-genius. *Three Places in New England*—one of the most amazing pieces ever written by anybody—is an absolute celebration of Ives's sensibility, innovation, and claim to fame. Too short (at about twenty minutes) to be thought of as a three-movement "symphony," it's better understood as a suite or set of pieces, as the composer himself called it. Not only Ives's use of the orchestra but everything about it continues to sound absolutely new, remarkable, and timeless.

The Ives is followed by Lukas Foss's *Time Cycle*, a piece with which I had a long connection as a musical partner to Adele Addison, for whom it was written. I did much playing for her while she was working on the piece, so I've had the piece around me for a long time. Nowadays Dawn Upshaw is just the right person to sing this music, and I've performed it with her in both the chamber and orchestral versions. Lukas is a wonderful musician in every way, as composer, teacher, and performer, and this is one of his best pieces. It's made up of four songs, and each is a particularly evocative musical setting. Two are in English and two in German, ranging in length and mood from the four lines of Housman poetry in the second song to the much bigger, free-associative Kafka diary excerpts of the third.

Then there's Elliott Carter! Here is a man who was already writing marvelous music early on. But to be still in complete control of his resources and powers (in his mid-nineties!), and to be turning out masterpieces large and small, is absolutely astonishing and unique. Here we have a new piece by one of our greatest living composers (arguably our greatest living composer)—*Three Illusions*, a short orches-

tral suite whose three movements, each only about three minutes long, are filled with amazing eloquence, power, and vitality.

Having begun the program with Ives, it seems fitting to close with music by George Gershwin. Certainly there have been other American composers (Duke Ellington, for example) who were specifically American in what they did, but for me, Ives and Gershwin represent the two directions from which our 20th-century American music came. Gershwin's Concerto in F hasn't lost any of its freshness despite being written within the style and context of its time. In the last movement, a rondo, Gershwin uses as episodes all the tunes from the first two movements. Of course he could easily have thought up new ones, but the tunes are still so fresh that the audience is happy to hear them again; one can't help smiling right away. Jean-Yves Thibaudet brings an exceptionally enthusiastic and appropriate joie de vivre to this piece, and I always enjoy performing it with him!





BOSTON SYMPHONY 2005–2006

Chamber Players

at Jordan Hall at New England Conservatory

SUNDAY, OCTOBER 23, 2005 • 3PM

BEETHOVEN Octet in E-flat for winds, Op. 103

GANDOLFI *Plain Song, Fantastic Dances*
(world premiere; commissioned for the Boston Symphony Chamber Players by the St. Botolph Club)

BEETHOVEN Sextet in E-flat for two horns and string quartet, Op. 81b

GOUNOD *Petite Symphonie* for winds

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All programs and artists subject to change.

Charles Ives
Three Places in New England



Charles Edward Ives was born in Danbury, Connecticut, on October 20, 1874, and died in New York on May 19, 1954. His Three Places in New England *(also known as* Orchestral Set No. 1: A New England Symphony*) was composed mainly in the period 1912-17, followed by further work on the second and third movements in the period 1919-21. Ives reworked the entire score in 1929, reducing the large orchestral forces to chamber orchestra size for the first performance on January 10, 1931, in New York's Town Hall, with Nicolas Slonimsky leading the Chamber Orchestra of Boston (which consisted of Boston Symphony members). That 1929 chamber version, published with a few further changes, remained for many years the only one known. Richard Burgin gave the first Boston Symphony performances in February 1948, in Boston and New York, Michael Tilson Thomas leading subsequent performances in the 1969-70 season, in Boston, Villanova (PA), New York, and Providence, and recording the work for Deutsche Grammophon in January 1970. James B. Sinclair was able to restore the original version for large orchestra, using sketches and copies of the work in the Ives Collection at Yale; that full version was first performed on February 9, 1974, with John Mauceri conducting the Yale Symphony Orchestra. Seiji Ozawa led that version with the Boston Symphony Orchestra in the 1983-84 season, giving performances in Boston, New Haven, Hartford, Richmond, Washington, D.C., Toronto, and Providence. That same edition is also being used this week, as it was for Ingo Metzmacher's subscription performances in April 2003, which until now were the only BSO performances since Ozawa's. The score calls for three flutes (third doubling piccolo), two oboes and English horn, two clarinets, two bassoons and contrabassoon, four horns, two trumpets, three trombones, tuba, timpani, snare drum, bass drum, cymbals, gong, piano, celesta, organ, two harps, and strings.*

Three Places in New England gave Ives the rare opportunity to hear a professional performance of one of his *ca.* 40 orchestral works (most of them lay mute in manuscript for decades). He attended the premiere, given on January 10, 1931, in New York City by the Chamber Orchestra of Boston, a new-music group founded by Boston's resident avant-gardist, Nicolas Slonimsky, who had been introduced to "the unknown composer" by their mutual friend, the like-minded modernist Henry Cowell. "The reviews were mixed," Slonimsky later wrote. He tried and failed to get radio and recording companies interested. Ives fumed: "Radio: Art and business all hitched up together," feeding the public "candy for breakfast." In a stroke of daring, Slonimsky took *Three Places* abroad, first to Havana in March, and then to Europe, that enterprise being financed by Ives himself. (Ives made his money as an insurance executive on Wall Street.) In program notes for Paris (June 1931), Slonimsky distilled its essence: "*géographie transcendentale par un Yankee d'un génie étrange et dense*"—"transcendental geography by a Yankee of strange and dense genius."

"*Géographie*" signifies how Ives projected a precise location for each place. "*Transcendentale*" implies the legacy of Emerson and Thoreau, Ives's idols. By making his quotations of American popular music integral to his style, Ives honors their belief in the profundity of ordinary experience. "*Étrange et dense*" alludes to Ives's love of dissonance and his cinematic approach to musical texture. Often, *Three Places* courts chaos, as Ives pans his musical landscapes with a cubist camera, juxtaposing many styles at once.

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In *Three Places in New England*, each movement is accompanied by a poem or "program" (a descriptive narrative) explaining its title and sometimes its internal action. **"The 'St. Gaudens' in Boston Common (Col. Shaw and his Colored Regiment)"** refers to the bas-relief by the sculptor Augustus St. Gaudens. Unveiled in 1897 across from the State House, it commemorates the Massachusetts 54th—the first African-American corps in the North (including Frederick Douglass's two sons) to fight in the Civil War, led by the white scion of a prominent abolitionist Boston family (Col. Robert Gould Shaw).



The St. Gaudens bas-relief on the Boston Common, inspiration for the first of Ives's "Three Places"

Ives most likely saw only magazine reproductions of the famous "St. Gaudens" before he composed this piece around 1911. However, he draws on its symbolic meaning, created by poets (including Emerson) and orators (Booker T. Washington spoke at its installation). He responds to the momentous metamorphosis of former slaves into freedom-fighters into martyrs by depicting this "Black March"—his other name for "St. Gaudens"—as a reverent journey, partnering it with verses of eulogy: "Moving,–Marching-Faces of Souls! Marked with generations of pain, Part-freers of a Destiny, Slowly, restlessly–swaying us on with you/ Towards other Freedom!" For most of this movement, Ives whispers that message in our ears, marking the music "soft," "very soft," "even softer," or "as soft as possible," encouraging us to reflect in the radical quiet. As he reworks "plantation" songs from blackface minstrelsy, particularly Stephen Foster's "Old Black Joe," drumbeats depict both the varying paces of the marching men and the "drum-beat of the common-heart." About six minutes in, a sudden brief military note of triumph surprises us. Is this the regiment doing battle? The trombone quotes from the 19th-century song "The Battle Cry of Freedom," to say "The Union forever." Written at the height of Jim Crow Reconstruction, and at a time when popular music still trafficked in racist songs, Ives's "Black March" captures the need for collective redemption.

"Putnam's Camp, Redding, Connecticut" also serves Ives's sense of patriotism. Welding together material from two earlier pieces—*"Country Band" March* and an *Overture and March, "1776"* (*ca.* 1902-03), Ives explains the whole through a new dramatic narrative. It focuses on Israel Putnam, a Revolutionary War hero remembered primarily by folks in and around Redding, including Ives, who moved to the area in 1912, just when he composed "Putnam's Camp." The "plot line" for this piece centers on Putnam's stoical leadership in the winter campaign of 1778-79.

"Putnam's Camp" opens with a boisterous depiction of a Fourth of July picnic at the local state park named after the war hero. After a quirky introduction, a village band swings its way through "quickstep" marches and popular tunes. These amateurs mess up and play out of sync: so Ives tells us in the second repeat of their tune, which juggles fragments from "Arkansas Traveler" (clarinet), the "Liberty Bell March" (piano), "Semper fidelis" (trombone), "Massa's in de Cold Ground" (flute), "Marching through Georgia" (piano), and "The Battle Cry of Freedom" (trumpet).

In the second section of the movement, a mysterious chord in the strings, piano, flute,



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and harp brings on a dream sequence: a curious child—could it be The Composer?—wanders into the woods, on the lookout for the ghosts of Israel Putnam and his troops. He sees a vision of the Goddess of Liberty, bringing with her a famous instance of Ives's radicalism—using two different meters simultaneously—as strings opposing brass and drums point toward the conflict surrounding her mission. Liberty pleads with mutinous cold-weary soldiers, her plaintive oboe melody insistently amplified by other woodwinds. Their defiant desertion of camp to the strains of a Revolutionary War tune, "The British Grenadiers," is arrested only by Putnam's timely arrival, which simultaneously wakes up the boy-dreamer. In the final section of the movement, he returns to his picnic and games. The village band marches into the foreground once again. That raucous ending is a signature moment.

What a tricky business it is to use the ceremonial past. The story behind "Putnam's Camp" recalls those historical markers along our highways, where tiny iron print rusting with nostalgia forges tributes to this local legend or that obscure battle site. Yet Ives makes it work, converting local history into a broader meditation on the tenacity necessary to sustain citizenship. He later included both "St. Gaudens" and "Putnam's Camp" in a list of works labeled "Music and Democracy."

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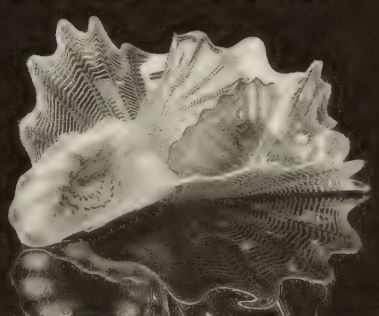
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Stockbridge" reveals the composer's private side. Married on June 9, 1908, to Harmony Twichell, Ives began this intimate tone-poem upon returning from their Berkshire honeymoon.

Ives describes its origins: "We walked in the meadows along the river, and heard the distant singing from the church across the river. The mist had not entirely left the river bed, and the colors, the running water, the banks and elm trees were something that one would always remember." His nature painting recalls the sensuousness of Debussy, as the bass and organ pedals depict the river bed and glissandos swirl eddies into the strings. Clouds float by in the woodwinds. Even with their unique irregular rhythms and repeating chromatic patterns, each element blends into an impressionistic color wash. The "distant singing" is depicted through borrowings from the Baptist hymn "Dorrnance," freely altered for the main theme, which appears twice in a haunting combination of violas and English horn, and then a third time in upper strings.



Charles Ives with his wife Harmony at their home in West Redding, Connecticut, c.1929

Ives's formal conception comes partly from a poem by Robert Underwood Johnson, which supplies the title and contour of the movement. As Underwood's "contented river" changes through its drive toward the sea, so Ives makes the music depict Nature as destiny.

The poet writes of "restive ripples" and the "faster drift" of leaves. He concludes, "Let me thy companion be/By fall and shallow to the adventurous sea." Ives in turn abandons any reference to the hymn tune in order to intensify the texture of competing melodies and rhythms in the different instruments, and to create a stunning climax. It is not implausible that this music is registering the impact of sexual knowledge, transforming the union of river with sea into a metaphor for a marriage Harmony called the beginning of "*La Vita Nuova*"—a new life.

In the end, *Three Places in New England* transcends internal allusions and external borrowings by realizing on its own autonomous terms Ives's goal of composing music to communicate consciousness—"not something that happens but the way something happens." Now one of Ives's most loved pieces, *Three Places in New England* speaks directly to Aaron Copland's observation: "In listening to the music of Ives, I have sometimes puzzled over what it is that makes his work, at its best, so *humanly* moving."

—Judith Tick

Judith Tick, Matthews Distinguished University Professor of Music at Northeastern University, is the author of *Ruth Crawford Seeger: A Composer's Search for American Music* and, with Carol J. Oja, the co-editor of *Aaron Copland and his World*. Her new book, *Music in the U.S.A.—A Documentary Companion*, with Paul Beaudoin, associate editor, will be published by Oxford University Press.

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Lukas Foss
Time Cycle, Four Songs for Soprano and Orchestra (1960)



Lukas Foss was born in Berlin on August 15, 1922. After a brief period in Paris in the mid-1930s, he moved with his family permanently to the United States in 1937. He lives in New York City. Foss wrote Time Cycle *for the soprano Adele Addison, its dedicatee, on commission from the Ford Foundation. Addison sang the first performance of the work with the New York Philharmonic led by Leonard Bernstein at Carnegie Hall on October 21, 1960. (Bernstein immediately repeated the work in the same concert.) That original version included, between the songs, improvised interludes performed by the Lukas Foss Improvisation Chamber Ensemble (see below), of which the composer was leader and pianist. Foss went on to create a chamber-ensemble version of the piece, which was premiered at Tanglewood by members of the Boston Symphony Orchestra on July 10, 1961, again with Adele Addison as soloist, and without the interludes. The first Boston Symphony Orchestra performances of the orchestral version, with the composer conducting and Adele Addison as soloist, with the interludes again improvised by the Lukas Foss Improvisation Chamber Ensemble, took place November 3 and 4, 1961. Foss conducted and Addison was soloist in the only other BSO performance of* Time Cycle, *at Tanglewood on August 19, 1962, this time without the interludes. The interludes are omitted from the present performances as well.* Time Cycle *requires two flutes and piccolo, two clarinets and bass clarinet, two horns, two trumpets, trombone, percussion (vibraphone, xylophone, glockenspiel, chimes, antique cymbal, suspended cymbals, two woodblocks, gong, tambourine, bass drum, snare drum, and triangle), timpani, harp, piano, celesta, and strings. With the interludes omitted, the duration of the piece is about 20 minutes.*

Lukas Foss is a significant figure in the history of the Boston Symphony Orchestra and in American music generally. Famously a *wunderkind*, a musician who from the start of his life seemed capable of anything, he studied piano and theory in Berlin before studying in Paris for several years beginning in 1933; after four years there he moved with his Jewish family to the United States in 1937, studying piano, conducting, and composition at the Curtis Institute. Right away he met an important mentor, Aaron Copland, and immediately fell in love with his music. He also fell in love with the poetry of Carl Sandburg. All the while he was growing to love his adoptive country.

In 1940 Foss was a member of the very first class of the Berkshire Music Center (now the Tanglewood Music Center), where among his fellow students was the twenty-one-year-old conductor-composer Leonard Bernstein. In the coming decade Bernstein and Foss would become known as two of the brightest lights in American music; and both would maintain very strong ties to the Boston Symphony Orchestra and Tanglewood throughout their careers. BSO Music Director Serge Koussevitzky, Foss's conducting mentor at Tanglewood, was of utmost importance in the young man's musical life. Koussevitzky led the BSO in the first major performance of his music, symphonic excerpts from his big cantata *The Prairie* (based on Sandburg's epic poem), in October 1943. The complete cantata was conducted by Robert Shaw in New York's Town Hall in May 1944, catching the ear of New York Philharmonic conductor Artur Rodzinsky, who programmed *The Prairie* for the Philharmonic's 1944-45 season, thereby catapulting Foss into the upper ranks of young American composers.

Meanwhile, seeking to nurture Foss's talent as a composer, Koussevitzky had hired the composer as the pianist of the Boston Symphony Orchestra—a position requiring

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little in terms of rehearsal time, allowing Foss to pursue his compositional interests. He was the BSO's pianist from 1944 until 1950. As soloist Foss first performed with the orchestra in 1947, playing Mendelssohn's G minor concerto; he was a frequent soloist throughout the 1950s as well, playing music of Bach and Mozart and his own Piano Concerto No. 2, of which he and the BSO gave the American premiere in November 1951. Also during this time, in March 1947, the BSO and Koussevitzky gave the world premiere of another significant composition, Foss's *The Song of Songs*; Bernstein conducted the same piece at Tanglewood in 1950. By then the composer had himself conducted the orchestra for the first time, leading his own *Recordare* in Boston and New York during the 1948-49 season.* He also taught orchestral conducting at Tanglewood for many years beginning in the 1950s. By the middle of that decade his status in American music was such that he was commissioned to write an opera for NBC television, resulting in his *Griffelkin*. Later, he held major conducting positions with the Buffalo Philharmonic, Brooklyn Philharmonic, and Milwaukee Symphony; he has ever been a strong advocate for new music throughout the country.

BSO Archives



Lukas Foss (standing, center) teaching at Tanglewood in the early 1960s

Also renowned as a teacher, Lukas Foss was well established as composer and performer by the time he took up his first major teaching position, in 1953, as professor of composition and conducting at the University of California–Los Angeles. (He was more recently on the faculty of Boston University.) Teaching would have an enormous impact on Foss's compositional explorations. Up until this time his catholic musical tastes encompassed Bach and Mozart through the American neoclassicists—Copland, Harris, and others—whose style his own early works most closely matched. In the late 1950s, his inquisitive nature led him to delve into aspects of the avant garde in music, and with several students he formed the Improvisation Chamber Ensemble in 1957. Indeterminate—chance, or unpredictable—elements, as well as methods rooted in serialism, began to appear in his compositions. *Time Cycle*, one of his most important pieces, made a transition between his earlier music and a period of progressive experiment that would obtain until the late 1970s. As important as indeterminism was his new experience with a wide range of new sonic possibilities in novel instrumental combinations and advanced performance techniques, which are evident throughout *Time Cycle*.

Even while he was preoccupied with the possibilities of the new, Foss continued to foster his love of music of the past, both as a composer and a conductor. The progressive and the traditional came together most explicitly in one of his best-known pieces, *Baroque Variations* (1967), in which very recognizable works by Handel, Bach, and Scarlatti are surreally recontexualized. The piece stands as a particular monument of Foss's joyful eclecticism. Perhaps the most extreme—and one of the most beautiful—of his avant garde works is his 1978 setting for soprano and small ensemble of Wallace

*The performance of *Recordare* in Boston was part of a two-concert "American Music Festival" also including music of Henry Cowell, William Schuman, Howard Hanson, Walter Piston, Leo Sowerby, Samuel Barber, Roy Harris, Edward Burlingame Hill, and Aaron Copland, and featuring three world premieres.

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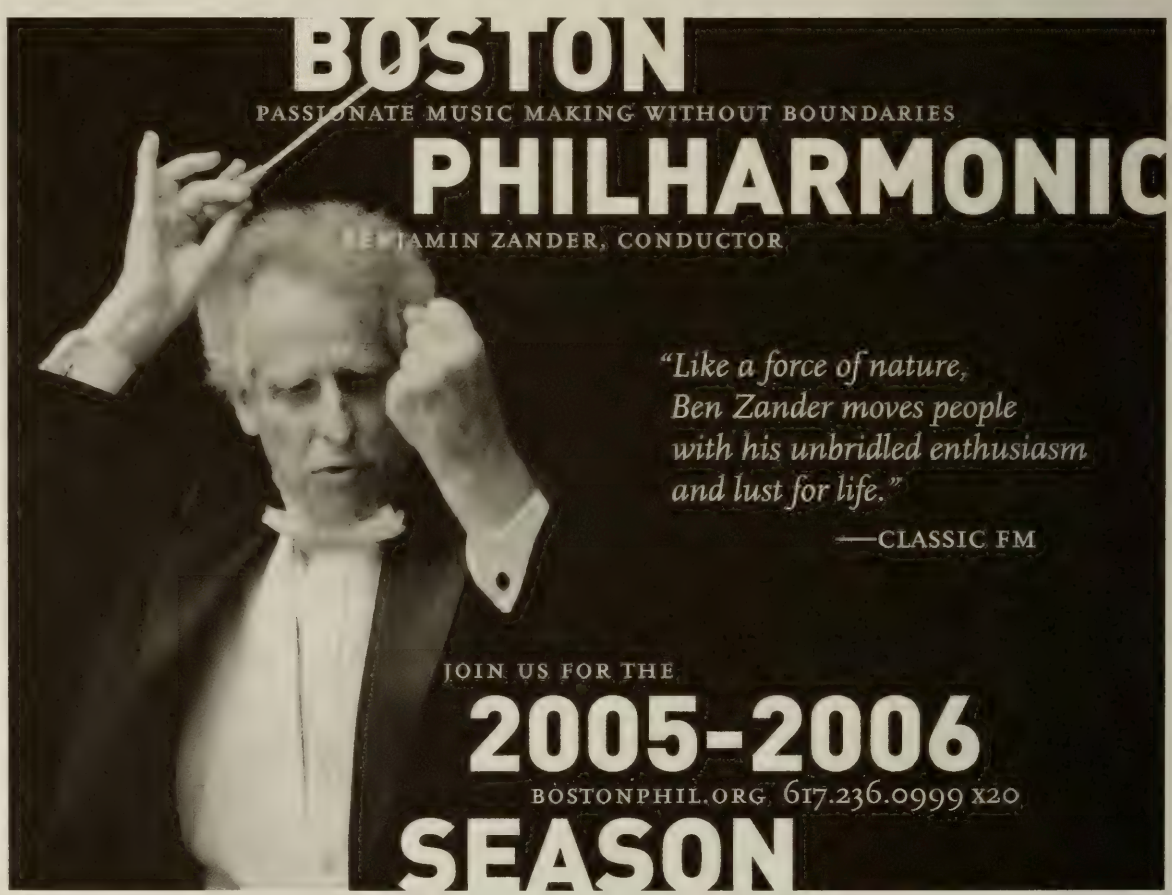
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Stevens's modernist poetic masterpiece "Thirteen Ways of Looking at a Blackbird." Frequently in the composer's later pieces one hears references to specific styles, diatonic melodies floating above dissonant background, and other approaches with roots in the philosophy of modernism, but also a larger synthesis, bringing together the expressive means of eight-plus decades of musical immersion. And Foss is also, fundamentally and audibly, an American composer.

Foss's ties to the BSO in recent years include several commissions. The orchestra commissioned his Piano Concerto for the Left Hand for Leon Fleisher, who gave the world premiere with the BSO under Seiji Ozawa at Tanglewood in July 1994. His *For Tanglewood: A Celebration* (1990), was commissioned by the BSO for the 50th anniversary of the Tanglewood Music Center; *For Aaron*, premiered by TMC Fellows in July 2002 and performed by the Boston Symphony Chamber Players the following season at Jordan Hall, was commissioned by the Tanglewood Music Center in honor of Foss's 80th birthday. Most recently, his *Fanfare*, first performed by TMC Fellows this past summer, was a TMC 65th Anniversary commission.

Foss's *Time Cycle* bifurcates his career; it looks forward as well as maintaining ties with the first part of his compositional life. The most ostentatious new aspect of the work as it was first performed by the New York Philharmonic in 1960 was the inclusion, as interludes between the songs, of improvisations performed by Foss's Improvisation Chamber Ensemble, the quartet he'd formed at UCLA in 1957 to explore the potential of group improvisation. In contrast, the four "songs" as performed here by themselves—a practice perfectly acceptable to the composer, who has himself conducted the piece without the interludes—are exacting in their construction and finely attuned to the expression of the texts. The two English and two German texts, too, can be seen to represent past and present/future in the composer's life.

Foss's settings exhibit a pointillist delicacy of orchestration combining exotic Expressionism with Stravinskian, neoclassic elegance. In the first, the soprano's halting entrance marks off time like a malfunctioning clock; contrasting instrumental passages at a faster tempo propel us forward. Foss divides the poem in two, setting the line "Nor can our question satisfy" with the same music used for the poem's opening line; this sets off the poem's jump from abstraction in the first part to its reflection on death in the second. The melodic material is self-contained to a high degree; corollary to this is the mirror-canon of the movement's final twenty seconds.

In the second song, "Where the bells justle," essentially about regret, all of the music as well as the voice evokes the bells in the tower. For the third song, Kafka's longer diary fragment demands a prose-like musical form. After the opening sense of suspension Foss gradually accelerates the music, particularly the setting of the text, to a point of great intensity before releasing the tension in the last few lines. Finally, the atmospheric Nietzsche setting "O Mensch, gib Acht" (from *Also sprach Zarathustra*) is the most lyric of the pieces: its tone and movement, after the pressurized first three songs, are that of time standing still.

—Robert Kirzinger

LUKAS FOSS
***Time Cycle*, Four Songs for Soprano and Orchestra** (1960)

I. We're Late
Text: W.H. Auden

Clocks cannot tell our time of day
For what event to pray
Because we have no time, because
We have no time until
We know what time we fill,
Why time is other than time was.
Nor can our question satisfy
The answer in the statue's eye:
Only the living ask whose brow
May wear the Roman laurel now;
The dead say only how.
What happens to the living when we die?
Death is not understood by death; nor you, nor I.

II. When the Bells Justle
Text: A.E. Housman

When the bells justle in the tower
The hollow night amid
Then on my tongue the taste is sour
of all I ever did.

III. Sechzenter Januar
Text: from Franz Kafka's "Diaries"
English translation by Lukas Foss

Sechzehnter Januar [1922]. Es war in der letzten Woche wie ein Zusammenbruch. [...] Unmöglichkeit zu schlafen, unmöglichkeit zu wachen. Unmöglichkeit das Leben, genauer die Aufeinanderfolge des Lebens, zu ertragen. Die Uhren stimmen nicht überein, die Innere jagt in einer teuflischen oder dämonischen, oder jedenfalls unmenschlichen Art, die Äussere geht stockend ihren gewöhnlichen Gang. Was kann andres geschehn als daß sich die zwei verschiedenen Welten trennen und sie trennen sich, oder reißen zu mindestens in einer fürchterlichen Art. [...] Die Einsamkeit die mir zum größten Teil seit je heraufgezwungen war zum Teil von mir gesucht wurde—doch was war auch dies andere als Zwang—wird jetzt ganz unzweideutig und geht auf das Äusserste. Wohin führt sie? Sie kann, dies scheint am zwingendsten, zum Irrsinn führen. Darüber kann nichts weiter ausgesagt warden, die Jagd geht durch mich und zerreißt mich. Oder aber ich kann—ich kann?—sei es auch nur zum winzigsten Teil mich aufrecht erhalten, lasse mich also von der Jagd tragen. Wohin komme ich dann? "Jagd" ist ja nur ein Bild—man kann auch sagen: Ansturm gegen die letzte, irdische Grenze [...]

January 16 [1922]. This last week was like a total breakdown—Impossible to sleep, impossible to wake, impossible to bear life, or more accurately, to bear the continuity of life. The clocks do not synchronize; the inner one chases in a devilish or demoniac, or at any rate inhuman manner; the outer one goes haltingly at its usual pace. What else can happen than that the two different worlds separate, and they separate, or at least tear at one another in a terrifying manner. The solitude, forced upon me to the greater extent, sought by me to some extent (but what else is this than being forced?) is taking an unmistakable course toward the extreme limit. Where will it lead? It can (this seems most plausible) lead toward madness. Nothing further can be said about this, the chase goes through me and tears me apart.—But then again I may, I may, be it only the smallest degree, hold myself up, let the chase "carry" me. Then where does this bring me? "Chase" is but an image—one might say instead: onslaught against the last frontier...

IV. O Mensch, gib Acht!

Text: from Nietzsche's "Also sprach Zarathustra"
English translation by Lukas Foss

Eins!	(One!) –
O Mensch, gib Acht!	O Man! Take heed!
Zwei!	(Two!) –
Was spricht die tiefe Mitternacht?	What speaks the deep midnight?
Drei!	(Three!) –
"Ich schlief, ich schlief—,"	"I slept, I slept—
Vier!	(Four!) –
"Auf tiefen Traum bin ich erwacht—"	"From deep dream I awoke:
Fünf!	(Five!) –
"Die Welt ist tief,"	"The world is deep,
Sechs!	(Six!) –
"Und tiefer als der Tag gedacht."	"And deeper than the day.
Sieben!	(Seven!) –
"Tief ist ihr Weh—,"	"Deep is its woe—
Acht!	(Eight!) –
"Lust—tiefer noch als Herzeleid:"	"Joy* deeper than heartache.
Neun!	(Nine!) –
"Weh spricht: Vergeh!"	"Woe speaks: begone!
Zehn!	(Ten!) –
"Doch alle Lust will Ewigkeit—,"	"But joy* desires eternity.
Elf!	(Eleven!) –
"—will tiefe, tiefe Ewigkeit!"	"Desires deep, deep, eternity."
Zwölf!	(Twelve!) –

*The German word "*Lust*" is a composite of lust, pleasure, joy, and ecstasy.

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Elliott Carter
Three Illusions (2004)


Michael Lutch

Elliott Carter was born on December 11, 1908, in New York City, where he still lives. He composed the trilogy Three Illusions *as a 125th Anniversary Commission for the Boston Symphony Orchestra, James Levine, Music Director, through the generous support of the Arthur P. Contas Fund for the Commissioning of New Works.* Micomicón *was composed in 2002; the Boston Symphony Orchestra and its then Music Director Designate James Levine gave the first performances on January 15-16-17, 2004, at Symphony Hall in Boston. To fill out the trilogy that has become* Three Illusions *(more on this below), Carter subsequently completed* Utopia *on September 15, 2004, and* Fons Juventatis *on October 16, 2004. The present performances are the first integral ones of* Three Illusions, *simultaneously encompassing the world premieres of the second and third movements.*

The score of Micomicón *calls for 2 flutes and piccolo, 2 oboes, English horn, clarinet, bass clarinet, contrabass clarinet, 2 bassoons, contrabassoon, 4 horns, 3 trumpets, 3 trombones, tuba, harp, piano, timpani, percussion (2 players suggested—I: suspended cymbal, 4 tom-toms, bass drum, marimba; II. crash cymbals, xylophone, and vibraphone), and strings. The duration of* Micomicón *is approximately 3 minutes.*

The score of Fons Juventatis *calls for 3 flutes (2nd and 3rd doubling piccolo), 2 oboes, English horn, 2 clarinets, bass clarinet, 2 bassoons (2nd doubling contrabassoon), contrabassoon, 4 horns, 3 trumpets, 3 trombones, percussion (3 players—I: xylorimba; II: guiro; III: small snare drum, maracas) harp, piano, and strings. The duration of* Fons Juventatis *is approximately 3 minutes.*

The score of More's Utopia *calls for flute, 2 piccolos, 2 oboes, English horn, 2 clarinets, contrabass clarinet, 2 bassoons, contrabassoon, 4 horns, 3 trumpets, 3 trombones, tuba, percussion (3 players—I: log drum, temple blocks, wood blocks, slapstick, xylorimba; II: tam-tam, nipple gong, 4 cymbals, vibraphone; III: bass drum, 4 tom-toms), piano, and strings. The duration of* More's Utopia *is approximately 3 minutes.*

Elliott Carter, one of the great figures in American music history, knew many of the great musicians of the twentieth century, beginning in his teens with Charles Ives. Along with composers Henry Cowell and Lou Harrison, Carter was among the most important figures in rescuing Ives's music and reputation from obscurity in the 1940s. Sessions, Copland, and Stravinsky were close colleagues, and younger musicians and composers including Pierre Boulez, Heinz Holliger, Oliver Knussen, Frederic Rzewski, Ursula Oppens, and Lucy Shelton are numbered among his friends, fans, and champions. He has won two Pulitzer Prizes (for his Second and Third string quartets), the Siemens Prize, and numerous recognitions and honors throughout his career. In his ninetieth year (1998) he completed his first opera, *What Next?*, which was premiered in Berlin and subsequently recorded, and in the past few years he has fulfilled commissions for the London Sinfonietta (*Dialogues* for piano and orchestra), the Royal Philharmonic Society of London (*Of Rewaking*), and the Chicago Symphony Orchestra (Cello Concerto and *Soundings*, the latter being premiered this very weekend). This year alone he has already had two premieres: *Mosaic*, written for the London-based Nash Ensemble, and *Réflexions*, an 80th-birthday tribute for Pierre Boulez, premiered by Boulez and Ensemble Intercontemporain in February. He has just completed a solo piano piece for Peter Serkin, commissioned by Carnegie Hall and the Gilmore Festival, to be premiered by



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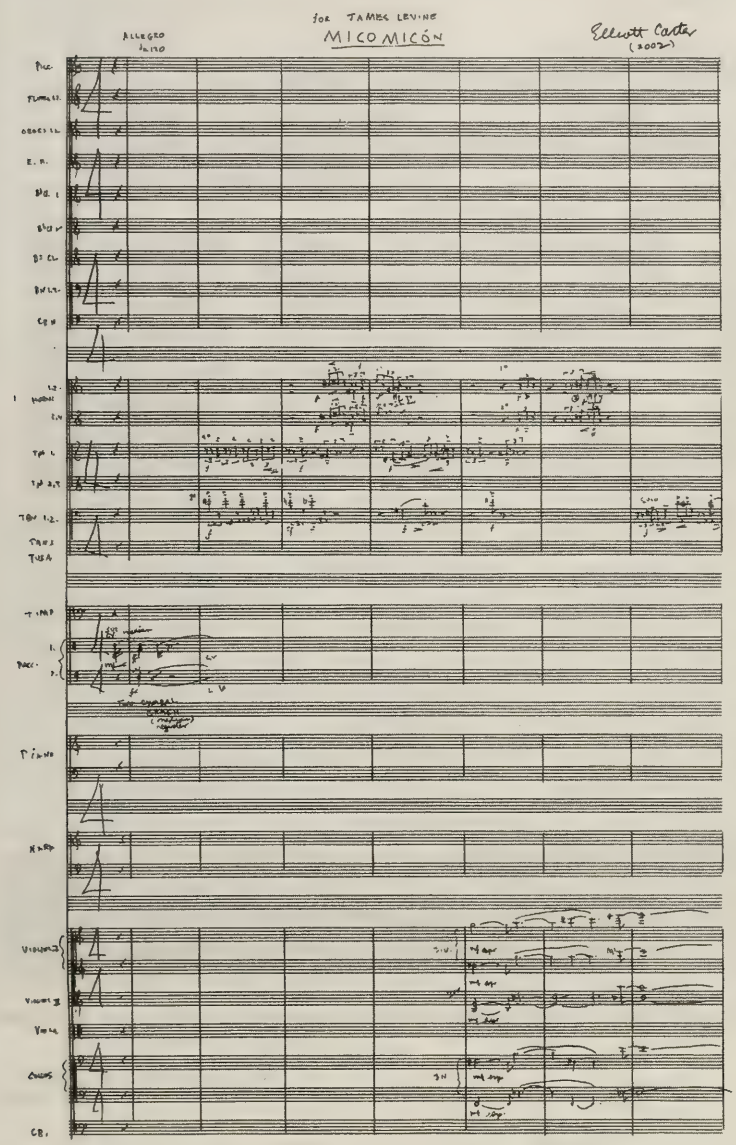
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Serkin at the Gilmore International Keyboard Festival on May 3, 2006 and repeated at Carnegie Hall on May 6. He is also occupied with a number of other commissions.

The Boston Symphony Orchestra and Erich Leinsdorf gave the premiere of Carter's Piano Concerto with soloist Jacob Lateiner in 1964. In addition to the present work (commissioned in two stages, as explained below), the BSO more recently commissioned his *Boston Concerto*, which was premiered here in April 2003. The *Boston Concerto* returns to the orchestra's repertoire later this season, December 1-3 under James Levine, in a program of works commissioned for or by the BSO.



First page of the "Micomicón" manuscript, with the dedication "for JAMES LEVINE" at the very top

Many of Carter's instrumental works are linked to some extramusical, often literary inspiration: the Concerto for Orchestra (1969) to St. John Perse's poem *Vents*; *A Symphony of Three Orchestras* to the life and poetry of Hart Crane; *Symphonia: Sum fluxae pretium spei* to a poem in Latin by the English metaphysical poet Richard Crashaw, and *Boston Concerto* to a poem by William Carlos Williams. The orchestral triptych *Three Illusions* has three such sources: the first movement, *Micomicón*, was inspired by an episode in *Don Quixote*; the second, *Fons Juventatis*, by the Roman myth of the Fountain of Youth, and the third by Thomas More's satire *Utopia*. As in Carter's other literature-inspired works, the aim is not depiction of specific events or images but the creation of distinct musical atmospheres.

The triptych idea is one that Carter employed for his *Three Occasions for Orchestra*. This piece began with *A Celebration of Some 100 X 150 Notes*, written on commission for the State of Texas for its 150th anniversary. The short orchestral piece *Remembrance* was composed as a tribute to the late Paul Fromm on commission from the Fromm Music Foundation, and *Anniversary* was a gift for Carter's wife, Helen, to celebrate the couple's fiftieth wedding anniversary. Oliver Knussen suggested the latter piece, thinking that it would work to round off a short three-movement suite with the other two works. Knussen also was crucial in getting Carter's next orchestral triptych, *Symphonia*, off the ground. Each of the three movements of the latter was commissioned and premiered independently, although in this case the idea of bringing them together as a single large work was already part of the conception.

Micomicón, which has now become the first of the *Three Illusions*, was commissioned

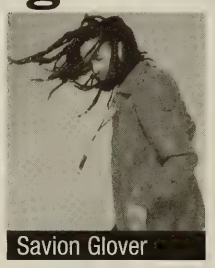
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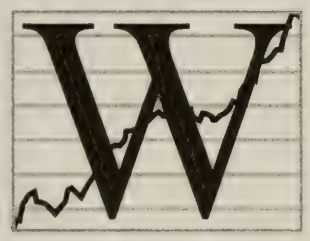
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and written independently at the request of James Levine, who, following his October 2001 appointment as music director of the Boston Symphony Orchestra, spoke to Carter about his intention to program *Symphonia* during his first season (2004-05) as the orchestra's music director. Hoping to link that occasion specifically to the BSO, Levine came up with the idea of a brief orchestral fantasy to preface the larger work. The commission was proffered to Carter in late spring 2002, and the piece was finished later that year. It was premiered by Levine and the BSO in January 2004 conjunction with a performance of *Partita*, the first movement of *Symphonia*, and was reprised as a preface to the complete *Symphonia* in November 2004. The idea of creating an orchestral triptych with *Micomicón* as one panel was discussed following that first performance, and Carter wrote its two counterparts later in the year, completing *More's Utopia* on September 15, 2004, and *Fons Juventatis* on October 16. Each of the three may be performed independently.

Here are the composer's own notes on the three pieces:

> Micomicón, invented by Sancho Panza and his friends to cure Don Quixote's "madness," is said to be a kingdom near Ethiopia stolen by a giant from its queen, Micomicona, who beseeches the adventurous Don Q. to put her back on the throne (in Cervantes' great novel, chapters 29-30, book 1). This brief score was commissioned by the Boston Symphony as a present to the extraordinary James Levine. It was composed in New York in 2002.
>
> According to a Roman myth that recurs in medieval French literature, Jupiter fell for the nymph Juventas (Youth) and turned her into a fountain, whose waters rejuvenate all who bathe in it.
>
> Thomas More invented the word Utopia (Ou Topos—no place), the name for his imagined completely happy society with no central government, which followed draconian laws that governed almost all human activities. For example: every able-bodied person had to spend two years living and working on a farm, and was allowed to occupy the same house for only a period of ten years before being forced to move.
>
> Sir Thomas More, a devout Catholic who was Lord Chancellor to Henry VIII and opposed the King's marriage to Anne Boleyn, was beheaded.

Each of the three "illusions" is quite brief, about three minutes long. *Micomicón* begins atmospherically with a roll on suspended cymbal punctuated by crash cymbals. This



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sonic marker returns at the seams between the first three sections. There are four sections in all, with marked tempos of ♩=120 (120 quarter-notes per minute, or two beats per second), ♩=72, ♩=90, and a return to ♩=120 delineating audible changes in character. Within each of these large episodes, Carter superimposes pulses different from that of the marked "base" tempo, a distinctive detail of his style. Following the opening cymbal gesture, we have a fanfare-like rocking rhythm in the brass, leading to a sustained chorale passage in the strings, with brass interjections. High winds and xylophone enter briefly, establishing a temporarily quicker pulse. There is a constant flux among different tempos and music of different qualities: sustained and chorale-like, sharply rhythmic, or frenetic and textured.



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The famous 1527 portrait of Sir Thomas More (1478-1535) by Hans Holbein the Younger

Unlike *Mimomicón*, there are no large-scale sections delineated by tempo changes in *Fons Juventatis*, although there are multiple simultaneous tempos or pulses present. The piece begins quietly with two of the prevailing elements of the texture: a rising arpeggio in the woodwinds and a tremolo figure in the strings. The piece proceeds in little surges, buildups of one or the other of these textures, as fragments passed among different instrumental groups converge. Sustained, relatively slow melodic counterpoint—almost chorale-like—fills in the sonic space. A single big, loud, but not quite unison chord punctuates the piece early, in the eighth measure; there are large-scale alternations between winds and strings. The final two-and-a-half bars reiterate the opening.

Fons Juventatis is arguably the lightest of the three pieces; *More's Utopia* is undoubtedly the darkest (corresponding to *Adagio tenebroso*, the second movement of *Symphonia*). Beginning with a big chord (really three overlapping chords), the pitched orchestra cedes to unpitched percussion: wood and temple blocks, bass drum and tom-toms, tam-tam and cymbals in three layers. The remainder of the piece is primarily sustained, granitic harmonies, in overlapping instrumental groups and with occasional sharp punctuation. Changing dynamics—the overlapping chords fading into and out of one another—shift the foreground to the background and vice versa. The climax of *More's Utopia* occurs at about the 2:20 mark (a bit more than 2/3 through the piece) in a quick outburst of broken rhythms followed by a tutti chord. The piece, uncommonly in Carter's recent work, ends quite abruptly with an explosive chord (piano, low strings, brass, and percussion). One may be reminded of a certain moment in *Symphonie fantastique*.

—Robert Kirzinger

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George Gershwin
Piano Concerto in F



George Gershwin was born Jacob Gershvin in Brooklyn, New York, on September 26, 1898, and died in Los Angeles on July 11, 1937. He composed his Piano Concerto in F in 1925 and was himself soloist for the first performance on December 3, 1925, at New York's Carnegie Hall with Walter Damrosch conducting the New York Symphony Society. The Boston Symphony Orchestra has played the work just once previously in Symphony Hall, on October 6, 1939, a non-subscription performance led by Serge Koussevitzky with Abram Chasins as soloist, on the first of "Two Special Concerts in honor of The American Composer." The only other BSO performances, three of them, all took place at Tanglewood, each time with Arthur Fiedler conducting and Earl Wild as soloist, on August 6, 1959, August 9, 1974, and August 13, 1976. The present performances are the BSO's first subscription performances of the work. In addition to the solo piano, the score calls for an orchestra of piccolo, two flutes, two clarinets, English horn, two clarinets, bass clarinet, two bassoons, four horns, three trumpets, three trombones, tuba, timpani, percussion (snare drum, bass drum, cymbals, gong), and strings. The duration of the concerto is about 33 minutes.

The son of Jewish-Russian immigrants who had arrived in New York from St. Petersburg in the 1890s, George Gershwin grew up in Harlem and on the Lower East Side of Manhattan. He dropped out of high school toward the end of his sophomore year to take a job as a song plugger for a music publishing firm, but continued his study of piano, harmony, counterpoint, and orchestration with a variety of distinguished teachers. He won public acclaim in the early 1920s for his songs and musical comedies, and for his *Rhapsody in Blue* (1924; orchestrated by Ferde Grofé) for jazz band and piano, which he wrote for himself to play with the Paul Whiteman Orchestra at a concert at New York's Aeolian Hall on February 12, 1924. In July 1925, he became the first composer to appear on the cover of *Time* magazine. As he continued to collaborate with his brother-lyricist, Ira Gershwin, on a series of successful Broadway and Hollywood musical comedies (including the 1931 *Of Thee I Sing*, the first musical to win a Pulitzer Prize), Gershwin also wrote a few concert works, including the Concerto in F for piano and orchestra (1925); the tone poem *An American in Paris* (1928); and the Second Rhapsody for orchestra with piano (1932), which he premiered with Serge Koussevitzky and the Boston Symphony Orchestra on January 29, 1932. His career climaxed with the opera *Porgy and Bess*, which had its world premiere at Boston's Colonial Theater on September 30, 1935, before moving to Broadway. Gershwin died of a brain tumor in 1937 at age thirty-eight, while working in Hollywood on the film musical *The Goldwyn Follies*.

On April 17, 1925, Gershwin signed a contract to compose a work for piano and orchestra, entitled the *New York Concerto*, for Walter Damrosch, musical director of the New York Symphony Society. This commission came about thanks in part to Damrosch's daughter, Alice, who invited Gershwin to various family functions. But the *Rhapsody in Blue*, whose 1924 premiere Damrosch attended, proved the decisive factor.

Gershwin offered his own rather defiant reasons for accepting the commission: "Many persons had thought that the *Rhapsody* was only a happy accident. Well, I went out, for one thing, to show them that there was plenty more where that had come from. I made up my mind to do a piece of absolute music. The *Rhapsody*, as its title implied, was a blues impression. The Concerto would be unrelated to any program." Tellingly, he ultimately rejected the title *New York Concerto* for the more abstract "Concerto in F," though,

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at the same time, the work apparently incorporated some material from a scrapped project, whose working titles, *Black Belt* and *Harlem Serenade*, suggested a descriptive piece about Harlem.

While in Europe during the spring of 1925 and then in New York and New Hampshire in the early summer, Gershwin sketched out several themes, along with some ideas on how they might appear in the course of the piece. Taking advantage of an offer by pianist Ernest Hutcheson to cabin in Chautauqua, the site of a summer music festival in western New York, he started serious work on the concerto in late July, and essentially finished the orchestration on November 10.



Serge Koussevitzky and George Gershwin in January 1932, when the BSO premiered the composer's Second Rhapsody for piano and orchestra

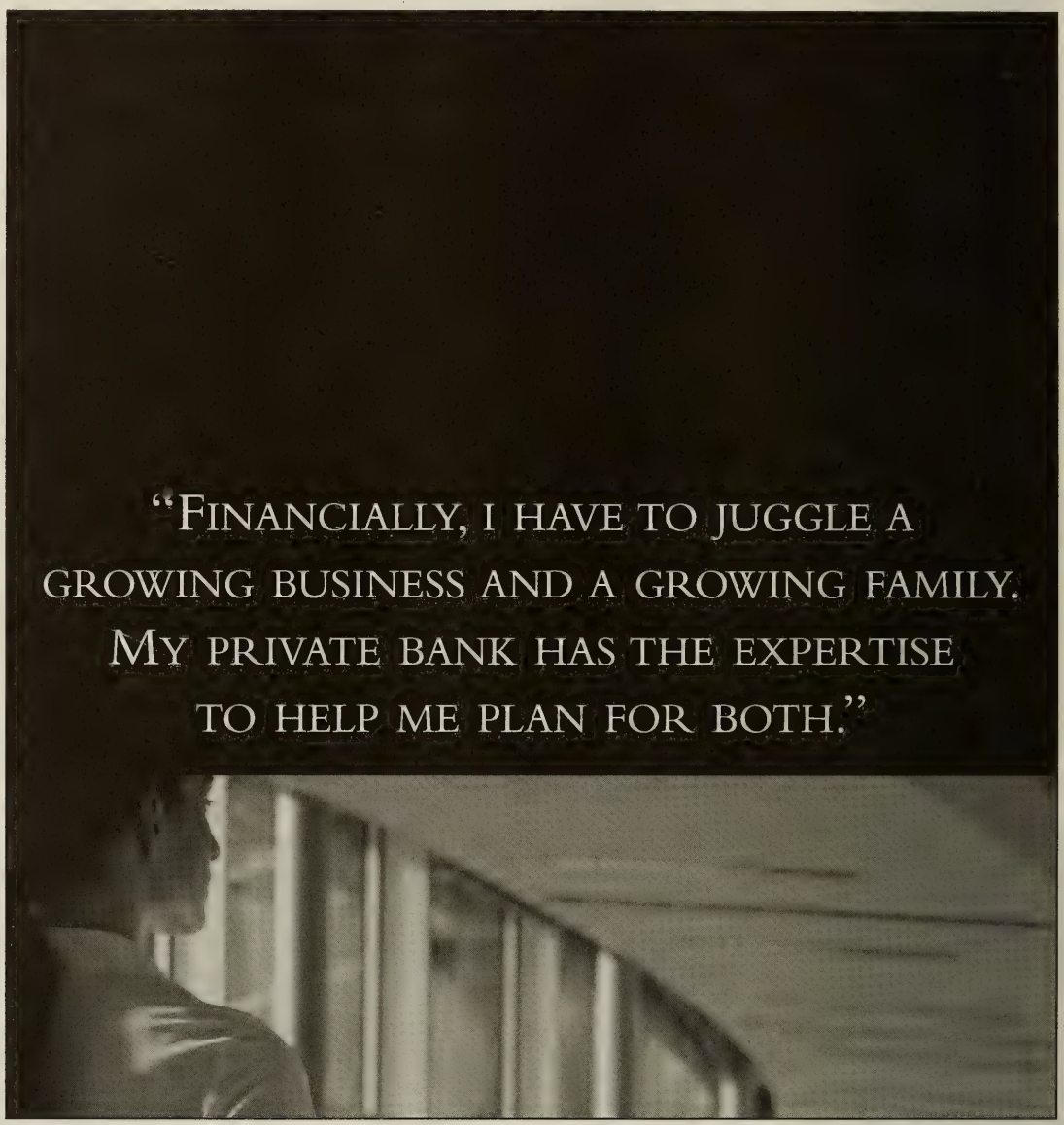
Many commentators have referred to the work's first movement as a "modified sonata form," but such a description seems tenuous. Gershwin's claim about having to buy "four or five books on musical structure" to learn about concerto form was somewhat tongue-in-cheek; he clearly had no intention of conforming to any standard formal procedure. In his own words, he employed, in the first movement, a series of ideas, including an underlying "Charleston rhythm" meant to represent "the young, enthusiastic spirit of American life," as well as the jaunty "principal theme" stated initially by the bassoon and a more introspective "second theme" introduced by the piano.

Gershwin described the slow movement as "almost Mozartian in its simplicity" and as having "a poetic, nocturnal tone. It utilizes the atmosphere of what has come to be referred to as the American blues, but in a purer form than that in which they are usually treated." The music unfolds an ABACA rondo form whose main theme, introduced by muted solo trumpet and wind choir in counterpoint, evokes the blues. In the first interlude (B), reversing its role in the first movement, the piano initiates not a pensive episode, but a witty dialogue largely carried out between the soloist and the strings. The ensuing interlude (C), with its magnificent big tune, constitutes the heart of the movement, if not the entire concerto.

For the finale, Gershwin adapted, as its main theme, a toccata-like prelude for piano that he had written the previous January. Described by the composer as "an orgy of rhythms, starting violently and keeping to the same pace throughout," this movement periodically changes meters, with triple meters often interrupting the dominant cut-time. Like the slow movement, this finale is essentially in rondo form, its episodes largely comprising reminiscences of themes from the preceding movements. However, a new jazzy theme takes on a life of its own, intruding on nearly all the other episodes, so much so that, on another level, the movement fundamentally involves a tussle between the jazzy theme and the main toccata idea.

Gershwin gave the first public performance of the concerto on Thursday afternoon, December 3, at Carnegie Hall with the New York Symphony under Damrosch, as the

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final offering on a program that also included Glazunov's Symphony No. 5. Damrosch naturally wanted to end with the program's most anticipated piece, one that brought in a full house, including many theater and jazz aficionados who might otherwise have had some qualms about sitting through a Glazunov symphony; but at least one critic felt that placing the concerto at the conclusion of an exhausting program did the work something of a disservice. The audience in any case greeted the work enthusiastically, even if, as one skeptical observer noted, Gershwin received more applause before playing the piece than afterwards.

The work's critical reception proved mixed. Some critics thought the piece represented an admirable advance over the *Rhapsody in Blue*, while others deemed it merely pretentious. Although Gershwin continued to play the concerto far and wide—including a performance with Arthur Fiedler and the Boston Pops in May 1936—the work never really established itself during his lifetime, no doubt the main reason why he never recorded it commercially, though he occasionally played abridged arrangements of the work on the radio in the 1930s. However, in the years after Gershwin's death, the piece entered the international repertory, and it now ranks as the single most performed and recorded American piano concerto. The music has also served as a ballet score for, among others, Alvin Ailey (1981) and Jerome Robbins (1982).

—Howard Pollack

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Howard Pollack is John and Rebecca Moores Professor of Music and Director of Graduate Studies at the University of Houston. He has published biographies of Walter Piston, John Alden Carpenter, and Aaron Copland. His most recent book, a critical biography of George Gershwin, will be released next year.



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Ives left fascinating discussions of *Three Places in New England* in his provocative *Memos* written in the 1930s (Norton, edited by John Kirkpatrick). Nicolas Slonimsky tells the story of the European tour in *Perfect Pitch: A Life Story* (Oxford University Press). Other musicians reflect on the work in *Charles Ives Remembered: An Oral History* (Norton, edited by Vivian Perlis). Different interpretations are offered by three leading writers on Ives: Stuart Feder in *"My Father's Song": A Psychoanalytic Biography* (Yale University Press), Jan Swafford in *Charles Ives: A Life With Music* (Norton), and the more analytic J. Peter Burkholder in *All Made of Tunes: Charles Ives and the Uses of Musical Borrowing* (Yale University Press). Clayton W. Henderson's *The Charles Ives Tunebook* is the indispensable "name-that-tune" aid (Harmonie Park Press). On the internet the best resource is the website of the Charles Ives Society, www.charlesives.org. The centennial year of Ives's birth—1974—marked a watershed in the discovery and appreciation of his music, producing the aforementioned society, recordings, and critical studies. A Charles Ives Society score of *Three Places in New England* (the full-orchestra version edited by James Sinclair) was used for the second landmark recording of the work in 1974 with Eugene Ormandy conducting the Philadelphia Orchestra (reissued on a Sony Classical compact disc). Michael Tilson Thomas has recently followed his famous 1970 Boston Symphony recording (Deutsche Grammophon) with a San Francisco Symphony version, including the choral accompaniment for the last movement (RCA). James Sinclair conducts the world premiere recording of the chamber orchestra version Ives made for the Slonimsky premiere in 1931 (Koch). Other performances available on CD include those by the Cleveland Orchestra with Christoph von Dohnányi (London), the Saint Louis Symphony with Leonard Slatkin (RCA), and the Baltimore Symphony with David Zinman (once available on Argo). Keith Lockhart has recorded the third movement ("The Housatonic at Stockbridge") with the Boston Pops Orchestra on their disc "American Visions" (RCA).

—Judith Tick

There are no full-length studies of Lukas Foss and his career (although there probably should be), but many articles and interviews have appeared in various music publications over the years. A bibliography of such articles, as well as a list of works, can be found with Gilbert Chase and David Wright's essay on Foss in The New Grove Dictionary of Music and Musicians (2001). The Foss essay in the 1980 Grove is by Chase alone. The only recording of the orchestral *Time Cycle* available currently is really the only one one needs, by the same forces that gave the world premiere of the piece in 1960: Leonard Bernstein with Adele Addison, the Lukas Foss Improvisation Chamber Ensemble, and the New York Philharmonic (Sony "Bernstein Century" series, also including "Phorion" from the *Baroque Variations* and *Song of Songs*). Foss himself participated in a fine recording of the chamber version of *Time Cycle* with soprano Judith Kellock (Koch International Classics, but apparently out-of-print for the moment; this also includes *Thirteen Ways of Looking at a Blackbird* and other vocal chamber works). Other discs of interest are a recent survey of Foss's complete piano music played by Scott Dunn (Naxos); *Orpheus and Eurydice*, the *Renaissance Concerto* for flute and orchestra, and the *Salomon Rossi Suite*, all conducted by the composer with the Brooklyn Philharmonic (New World Records), and two operas: *The Jumping Frog of Calaveras County* performed by the Manhattan Chamber Orchestra under Richard Auldon Clark, with various soloists (Newport Classics), and *Griffelkin*, recorded by the Boston Modern Orchestra Project under Gil Rose, with Kendra Colton in the title role (Chandos).

Elliott Carter, Collected Essays and Lectures, 1937-1995, edited by Jonathan Barnard and compiling many early reviews as well as later essays on Carter's own and others' music, provides an overview of the composer's musical concerns (University of Rochester paperback). This collection overlaps somewhat with Else and Kurt Stone's 1977 volume,

The Writings of Elliott Carter, which is now out of print (Indiana University Press). David Schiff's *The Music of Elliott Carter* in its second edition (1998) is the first place to start for a detailed study of Carter's music, and although there is some discussion of technique, the book is for the most part accessible to a general audience of music lovers (Cornell University Press). Schiff also wrote the Carter essay in The New Grove II (2001). The essay in the 1980 edition of The New Grove Dictionary is by Bayan Northcott. The most recent biography of Carter is in French—Max Noubel's *Elliott Carter et le temps fertile* (Contrechamps). For those with access to a good academic library, interesting, albeit usually technical, articles on Carter and his music appear very frequently in such musical publications as *Tempo*, *Perspectives of New Music*, and *Sonus*. A short biography, news, and other useful information about Carter can be found on the website of his publisher, Boosey & Hawkes (www.boosey.com).

Although of course *Three Illusions* has not been recorded, most of Carter's earlier music is available on disc. James Levine recorded Carter's Variations for Orchestra in 1990 with the Chicago Symphony Orchestra (Deutsche Grammophon, with music of Milton Babbitt, John Cage, and Gunther Schuller), and again recently with the Munich Philharmonic (Oehms Classics, with works by Sessions, Di Domenica, and Wuorinen). There are many other good recordings of Carter's orchestral music. Oliver Knussen and the BBC Symphony Orchestra recorded *Symphonia: Sum fluxae pretium spei*, pairing it with Carter's Clarinet Concerto on a Grammy-nominated CD (Deutsche Grammophon "20/21"). Pianist Ursula Oppens, a longtime champion of Carter's work, recorded the Piano Concerto twice, with Michael Gielen conducting the Cincinnati Symphony Orchestra (New World Records, with the Variations for Orchestra,), and with Gielen and the Southwest German Radio Symphony Orchestra (budget-priced Arte Nova, with *Three Occasions* and the Concerto for Orchestra). A terrific recording of Carter's Double Concerto for Harpsichord and Piano with Two Chamber Orchestras has Paul Jacobs and Gilbert Kalish as soloists with the Contemporary Chamber Ensemble conducted by Arthur Weisburg (Nonesuch). In the 1960s the Boston Symphony Orchestra recorded the Piano Concerto, a BSO commission, with Erich Leinsdorf and soloist Jakob Lateiner (RCA), but this has never been issued on CD.

The first four of Carter's five string quartets, unquestionably the most important quartet cycle since Bartók, have been recorded by the Juilliard String Quartet (Sony Classical), the Composers String Quartet (Nonesuch), and the Arditti Quartet (Etcetera, recently reissued at mid-price); only the Arditti, to date, has released a recording of the Fifth Quartet (Montaigne). A disc of chamber music including the song cycles *Tempo e Tempi*












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and *Syringa*, the Quintet for Piano and Strings, the Piano Quintet, and other pieces was issued by Mode last year on CD and DVD. The DVD is an audio and video disc including a videotaped conversation among Carter, Ursula Oppens, violinist Irvine Arditti, and Joshua Cody, as well as a film by Frank Scheffer of a performance of the composer's Piano Quintet. A good selection of Carter's chamber music can be found on discs in the Bridge label's Carter edition, which also includes a disc of the piano music played by Charles Rosen. Tanglewood Festival Chorus conductor John Oliver and his John Oliver Chorale recorded Carter's complete choral music; unfortunately those discs are not currently listed (Koch International Classics). Finally, a very recent two-disc set has French pianist Pierre-Laurent Aimard playing Carter's *Night Fantasies*, *90+*, and *Two Diversions* along with Ravel's *Gaspard de la Nuit* (Warner Classics).

—Robert Kirzinger

More has been written about George Gershwin than perhaps any other American composer. For two reliable and straightforward accounts of his life, see Edward Jablonski's and Lawrence D. Stewart's *The Gershwin Years* (Doubleday) and Jablonski's more recent *Gershwin: A Biography* (Doubleday). Dozens of more personal accounts of the composer exist as well, most notably a collection of reminiscences edited by Merle Armitage, entitled *George Gershwin* (Da Capo), and a marvelous coffee-table book, *The Gershwins* (Atheneum), edited by Robert Kimball and Alfred Simon, that includes, besides transcribed interviews, scores of photographs and other memorabilia. *The George Gershwin Reader* (Oxford University), edited by Robert Wyatt and John Andrew Johnson, similarly features a wide sampling of reminisences, reviews, letters, and other materials. Among the many memoirs that discuss Gershwin, two by his friend Oscar Levant—*A Smattering of Ignorance* (Doubleday, Doran) and *The Memoirs of an Amnesiac* (G.P. Putnam's)—hold a special place. For more academic appraisals of the composer, see *The Music of Gershwin* by Steven E. Gilbert (Yale University) and *The Gershwin Style*, edited by Wayne Schneider (Oxford University). And for more about Ira, see Philip Furia's *Ira Gershwin* (Oxford University) and Deena Rosenberg's *Fascinating Rhythm: The Collaboration of George and Ira Gershwin* (Dutton) as well as Ira Gershwin's own annotated anthology of his lyrics, *Lyrics on Several Occasions* (Limelight), and his *Complete Lyrics*, edited by Robert Kimball (Da Capo).

Among dozens of recordings of the Concerto in F, a live performance with James Levine, pianist Lorin Hollander, and the Chicago Symphony has been issued by that orchestra. There are three recordings with pianist Oscar Levant, with three conductors, including a 1944 NBC Symphony broadcast under Arturo Toscanini. The critical consensus holds a 1961 RCA release by pianist Earl Wild with Arthur Fiedler and the Boston Pops Orchestra (RCA "Living Stereo") in especially high regard, though others rival it in authority and charm, including one by Morton Gould in the double role as pianist and conductor. Another noteworthy issue features the composer's nephew, Leopold Godowsky III, with José Serebrier conducting.

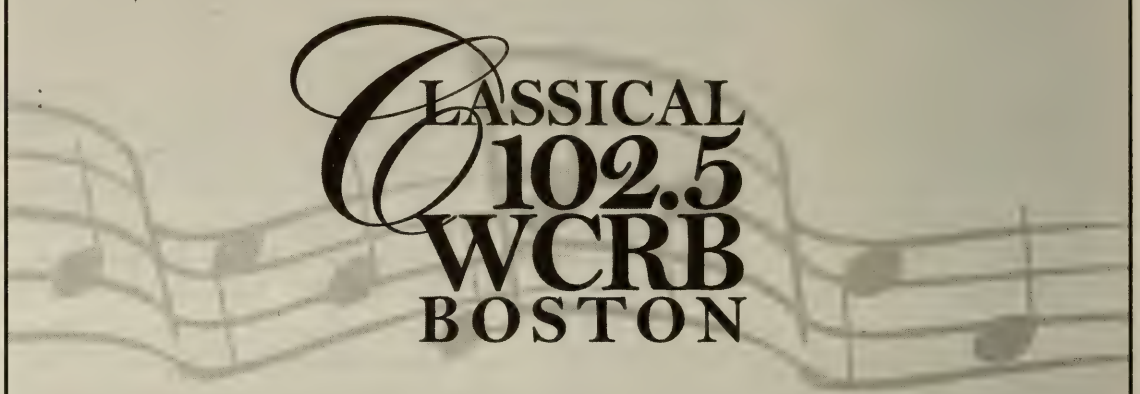
A number of musicians also recorded various arrangements of the music. In 1928, the Paul Whiteman Orchestra released an abridged version of the work arranged by Ferde Grofé, with Roy Bargy at the piano and either Bix Beiderbecke or, more probably, Charlie Margulis, featured on the second-movement trumpet solo. In 1955, the Bill Finegan-Eddie Sauter Orchestra—a kind of Paul Whiteman Orchestra of the 1950s—released their own miniature version of the Concerto in F for jazz band as arranged by Finegan.

—Howard Pollack

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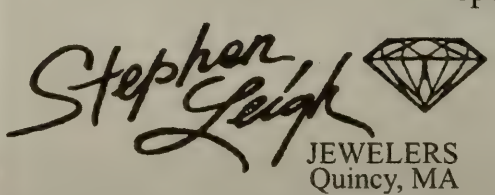


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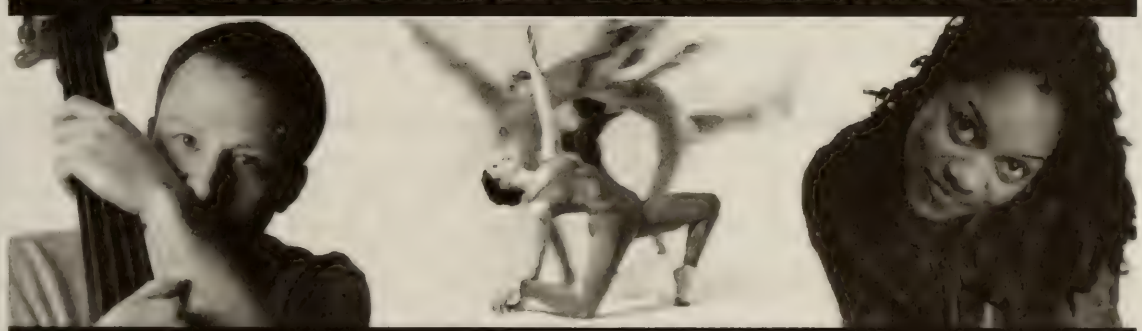


Dawn Upshaw has achieved worldwide celebrity as a singer of opera and concert repertoire ranging from the sacred works of Bach to the freshest sounds of today. Her opera performances range from Mozart to Stravinsky, Poulenc, and Messiaen. From Salzburg and Paris to the Metropolitan Opera, where she began her career in 1984 and has since made nearly 300 appearances, she has also championed numerous new works created for her, including John Harbison's *The Great Gatsby*; Kaija Saariaho's *L'Amour de loin*; John Adams's oratorio *El Niño*, and Osvaldo Golijov's *Ainadamar* and the song cycle *Ayre*, the latter recently recorded for DG. Ms. Upshaw opened the 2005-06 season at Santa Fe Opera in a new Peter Sellars production of *Ainadamar*, to be revived at Lincoln Center in January as part of a Golijov festival. The festival also features Ms. Upshaw in *Ayre*, which she tours in October with eighth blackbird. Other highlights include a season-opening concert with David Robertson and the Saint Louis Symphony, appearances with Richard Goode at Carnegie Hall, the premiere of John Harbison's *Milosz Songs* with the New York Philharmonic, appearances with the Los Angeles Philharmonic and National Symphony, a European tour with the Australian Chamber Orchestra, and a U.S. recital tour with pianist Gilbert Kalish. As a recitalist, Dawn Upshaw has premiered more than 40 works in the past decade. She works with young singers in master classes and workshops throughout the country and is a member of the faculty at the Tanglewood Music Center, of which she is an alumna. In 2006 she begins an association with the Bard College Conservatory of

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Music. A three-time Grammy winner, she is featured on more than 50 recordings, including the recent "Voices of Light," her most recent Nonesuch recording with pianist Gilbert Kalish, as well as several operas, a dozen recital discs, and American music theater repertoire. She has been the subject of numerous programs for television and radio and holds several honorary doctoral degrees, Ms. Upshaw began her career as a 1984 winner of the Young Concert Artists auditions and the 1985 Walter W. Naumburg Competition, and was a member of the Metropolitan Opera Young Artists Development Program. Born in Nashville, Tennessee, and raised in Park Forest, Illinois, she now lives near New York City with her husband and their two children. Ms. Upshaw made her Boston Symphony debut at Tanglewood in August 1988 and her BSO subscription series debut in February 1993. Her most recent subscription appearances were in January 1999. Her most recent Tanglewood appearance with the orchestra was in July 2003, the same summer she originated the role of Margarita Xirgu in the Tanglewood Music Center's world premiere production Golijov's opera *Ainadamar*, which was commissioned by the BSO for the Tanglewood Music Center.

Jean-Yves Thibaudet



French pianist Jean-Yves Thibaudet is sought after by today's foremost orchestras, conductors, and music festivals, as well as for collaborations with preeminent musicians. Mr. Thibaudet's 2004-05 season included an international tour with the Orchestre National de France with a performance at Carnegie Hall; a solo recital at San Francisco's Herbst Theatre; and engagements with the Los Angeles Philharmonic, Cincinnati Symphony, National Symphony, the symphony orchestras of Chicago, Minnesota, Houston, North Carolina, Nashville, and Charlotte, and the Oklahoma City Philharmonic. International engagements included performances with orchestras throughout Europe and with the National Symphony of Taiwan, as well as solo recitals in China, Macau, Spain, and Germany. As a collaborator he performs and records with such artists as Renée Fleming, Cecilia Bartoli, Angelika Kirchschlager, Yuri Bashmet, the Rossetti String Quartet, Julia Fischer, Daniel Müller-Schott, and John Matz. Mr. Thibaudet is an exclusive recording artist for Decca; his most recent releases are Strauss's *Burleske* with the Leipzig Gewandhaus Orchestra and Herbert Blomstedt and a disc of French works for violin and piano with Joshua Bell. Other releases include "The Magic of Satie"; the Mendelssohn piano concertos with the Gewandhaus Orchestra of Leipzig: "Night Songs," a collaboration with Renée Fleming; Chopin and Grieg works with Gergiev and the Rotterdam Philharmonic; a Grammy-winning disc of Ravel piano works, and some successful forays into the world of jazz, including "Reflections on Duke" and "Conversations with Bill Evans." In November 2004, Mr. Thibaudet served as president of the Hospices des Baune, an annual charity auction in Burgundy, France. He had an onscreen cameo in the Bruce Beresford feature film on Alma Mahler, *Bride of the Wind*, and his playing is showcased throughout the soundtrack, as well as in the soundtrack of the film *Portrait of a Lady*. Mr. Thibaudet's concert attire is designed by the celebrated London fashion designer Vivienne Westwood. Of French and German heritage, Jean-Yves Thibaudet was born in Lyon, where he began his piano studies at age five and made his first public appearance at age seven. At twelve he entered the Paris Conservatory, where he studied with Aldo Ciccolini and Lucette Descaves. At fifteen he won the premier Prix du Conservatoire, and three years later he won the Young Concert Artists Auditions in New York. In 2001 the Republic of France awarded him the Chevalier de l'Ordre des Arts et des Lettres. In 2002 he was awarded the Premio Pegasus from the Spoleto Festival. Mr. Thibaudet made his first Boston Symphony appearance in August 1992 at Tanglewood and his most recent BSO appearance this past July. His only previous subscription performances with the orchestra were in October/November 2002, as soloist in Ravel's Piano Concerto for the left hand.

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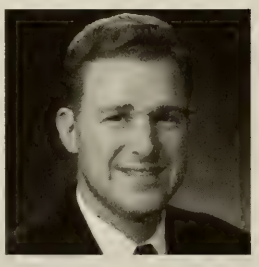
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Classical 102.5 WCRB has proudly been involved with the Boston Symphony Orchestra for over 50 years. Each week more than a half-million people listen on Saturday nights as we broadcast BSO, Pops, and Tanglewood concerts. We have been pleased to bring the performances of our world-class orchestra into the homes of millions of music lovers. WCRB is the flagship station of Charles River Broadcasting, which includes WFCC/Cape Cod, WCRI/Block Island, and the World Classical Network.

NEXT PROGRAM...

Thursday, October 13, at 8
Friday, October 14, at 1:30
Saturday, October 15, at 8
Tuesday, October 18, at 8

Pre-Concert Talks by Elizabeth Seitz, Boston Conservatory of Music

JENS GEORG BACHMANN conducting

WEBER — Overture to *Oberon*

SCHUMANN — Piano Concerto in A minor, Opus 54

Allegro affettuoso
Intermezzo: Andantino grazioso
Allegro vivace

ANDREAS HAEFLIGER

INTERMISSION

MENDELSSOHN — Symphony No. 3 in A minor, Opus 56, *Scottish*

Introduction and Allegro agitato
Scherzo assai vivace
Adagio cantabile
Allegro guerriero and Finale maestoso

The third program of 2005-2006 features the Symphony Hall debut of the young German conductor Jens Georg Bachmann, one of the BSO's two assistant conductors, who, having made his BSO debut this past summer at Tanglewood, here leads three works from the core German repertoire. Following the brilliant overture to Weber's opera *Oberon*, one of the composer's last works, Swiss pianist Andreas Haefliger is soloist for Schumann's exciting and lyrical Piano Concerto, which took shape over several years, beginning as a single-movement *Fantasie* in 1841 and reaching its final three-movement form in 1845. Felix Mendelssohn's characterful and ever-popular Third Symphony, the *Scottish* (1842), was a belated response to a trip to the British Isles the composer took in 1829, when he was twenty.

Single tickets for all Boston Symphony Orchestra concerts throughout the season are available at the Symphony Hall box office, online at www.bso.org, or by calling "SymphonyCharge" at (617) 266-1200, Monday through Friday from 10 a.m. until 5 p.m. (Saturday from 10 a.m. until 4 p.m.), to charge tickets instantly on a major credit card, or to make a reservation and then send payment by check. Outside the 617 area code, call 1-888-266-1200. Please note that there is a $5 handling fee for each ticket ordered by phone or over the internet.

COMING CONCERTS . . .

PRE-CONCERT TALKS: The BSO offers Pre-Concert Talks in Symphony Hall prior to all BSO subscription concerts and Open Rehearsals. Free to all ticket holders, these half-hour talks begin at 6:45 p.m. prior to evening concerts, at 12:15 p.m. prior to Friday-afternoon concerts, and one hour before the start of each Open Rehearsal.

Thursday 'B'—October 13, 8-9:55
Friday 'B'—October 14, 1:30-3:25
Saturday 'B'—October 15, 8-9:55
Tuesday 'B'—October 18, 8-9:55

JENS GEORG BACHMANN conducting
ANDREAS HAEFLIGER, piano

WEBER	Overture to *Oberon*
SCHUMANN	Piano Concerto
MENDELSSOHN	Symphony No. 3, *Scottish*

Thursday, October 20, at 10:30 a.m.
(Open Rehearsal)
Thursday 'C'—October 20, 8-10:15
Friday 'A'—October 21, 1:30-3:45
Saturday 'A'—October 22, 8-10:15
Tuesday 'C'—October 25, 8-10:15

PAAVO BERGLUND conducting
JULIA FISCHER, violin

SIBELIUS	Violin Concerto
SHOSTAKOVICH	Symphony No. 8

Sunday, October 23, at 3 p.m.
Jordan Hall, New England Conservatory

BOSTON SYMPHONY CHAMBER PLAYERS

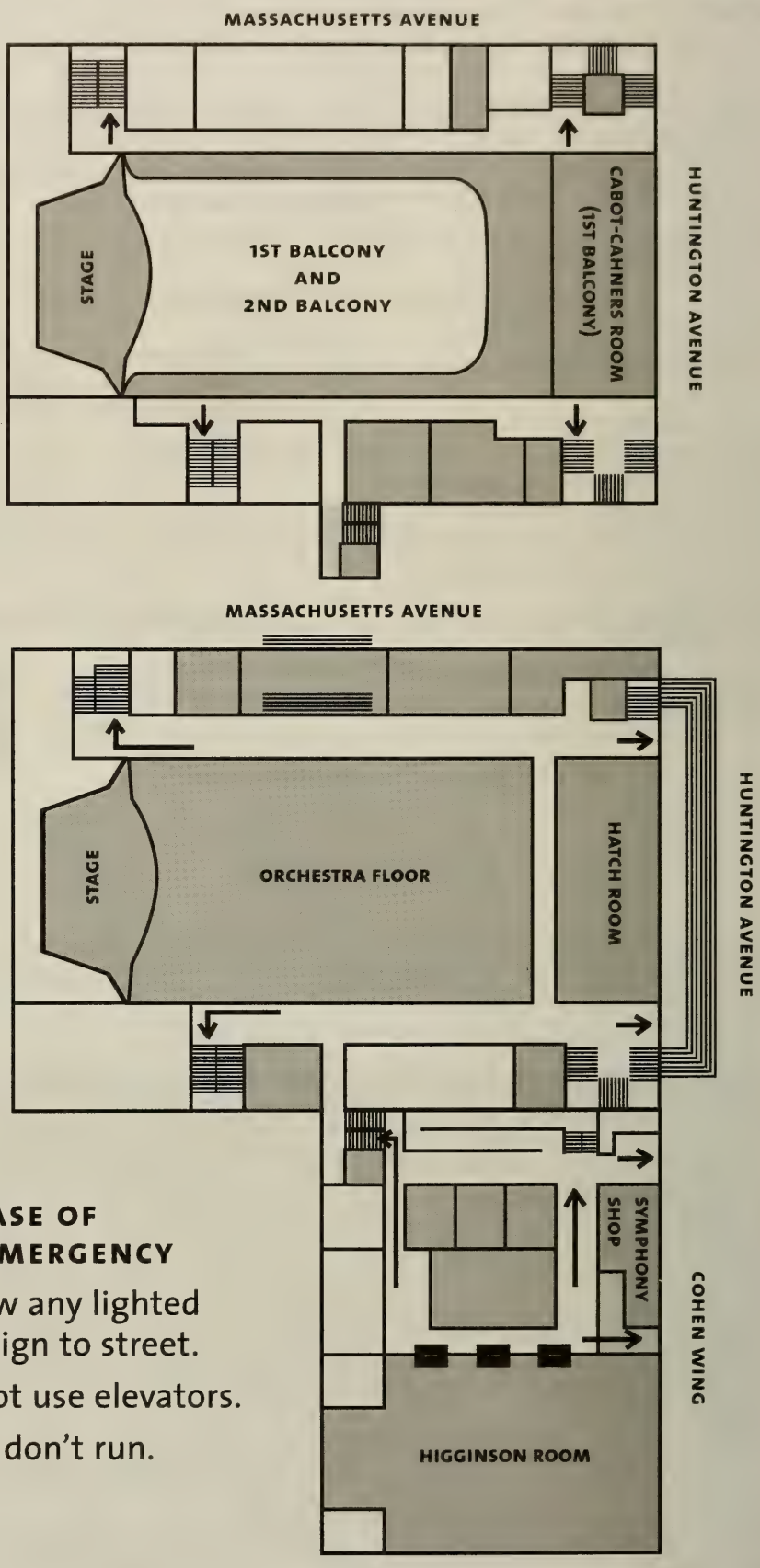
BEETHOVEN	Octet in E-flat for winds, Op. 103
GANDOLFI	*Plain Song, Fantastic Dances* (world premiere; commissioned for the Boston Symphony Chamber Players by the St. Botolph Club)
BEETHOVEN	Sextet in E-flat for two horns and string quartet, Op. 81b
GOUNOD	*Petite Symphonie* for winds

Programs and artists subject to change.

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FOR SYMPHONY HALL CONCERT AND TICKET INFORMATION, call (617) 266-1492. For Boston Symphony concert program information, call "C-O-N-C-E-R-T" (266-2378).

THE BOSTON SYMPHONY performs ten months a year, in Symphony Hall and at Tanglewood. For information about any of the orchestra's activities, please call Symphony Hall, or write the Boston Symphony Orchestra, Symphony Hall, Boston, MA 02115.

THE BSO'S WEB SITE (www.bso.org) provides information on all of the orchestra's activities at Symphony Hall and at Tanglewood, and is updated regularly. In addition, tickets for BSO concerts can be purchased online through a secure credit card transaction.

THE EUNICE S. AND JULIAN COHEN WING, adjacent to Symphony Hall on Huntington Avenue, may be entered by the Symphony Hall West Entrance on Huntington Avenue.

IN THE EVENT OF A BUILDING EMERGENCY, patrons will be notified by an announcement from the stage. Should the building need to be evacuated, please exit via the nearest door (see map on opposite page), or according to instructions.

FOR SYMPHONY HALL RENTAL INFORMATION, call (617) 638-9240, or write the Director of Event Services, Symphony Hall, Boston, MA 02115.

THE BOX OFFICE is open from 10 a.m. until 6 p.m. Monday through Saturday; on concert evenings it remains open through intermission for BSO events or just past starting time for other events. In addition, the box office opens Sunday at 1 p.m. when there is a concert that afternoon or evening. Single tickets for all Boston Symphony subscription concerts are available at the box office. For most outside events at Symphony Hall, tickets are available three weeks before the concert at the box office or through SymphonyCharge.

TO PURCHASE BSO TICKETS: American Express, MasterCard, Visa, Diners Club, Discover, a personal check, and cash are accepted at the box office. To charge tickets instantly on a major credit card, or to make a reservation and then send payment by check, call "SymphonyCharge" at (617) 266-1200, from 10 a.m. until 7 p.m. Monday through Friday (until 6 p.m. on Saturday). Outside the 617 area code, phone 1-888-266-1200. As noted above, tickets can also be purchased online. There is a handling fee of $5 for each ticket ordered by phone or online.

GROUP SALES: Groups may take advantage of advance ticket sales. For BSO concerts at Symphony Hall, groups of twenty-five or more may reserve tickets by telephone and take advantage of ticket discounts and flexible payment options. To place an order, or for more information, call Group Sales at (617) 638-9345 or (800) 933-4255.

FOR PATRONS WITH DISABILITIES, an access service center, large print programs, accessible restrooms, and elevators are available inside the Cohen Wing entrance to Symphony Hall on Huntington Avenue. For more information, call the Access Services Administrator line at (617) 638-9431 or TDD/TTY (617) 638-9289.

THOSE ARRIVING LATE OR RETURNING TO THEIR SEATS will be seated by the patron service staff only during a convenient pause in the program. Those who need to leave before the end of the concert are asked to do so between program pieces in order not to disturb other patrons.

IN CONSIDERATION OF OUR PATRONS AND ARTISTS, children four years old or younger will not be admitted to Boston Symphony Orchestra concerts.

TICKET RESALE: If you are unable to attend a Boston Symphony concert for which you hold a subscription ticket, you may make your ticket available for resale by calling (617) 266-1492 during business hours, or (617) 638-9426 up to one hour before the concert. This helps bring needed revenue to the orchestra and makes your seat available to someone who wants to attend the concert. A mailed receipt will acknowledge your tax-deductible contribution.

RUSH SEATS: There are a limited number of Rush Seats available for Boston Symphony subscription concerts on Tuesday and Thursday evenings, and on Friday afternoons. The low price of these seats is assured through the Morse Rush Seat Fund. Rush Tickets are sold at $8 each, one to a customer, at the Symphony Hall box office on Fridays as of 10 a.m. and Tuesdays and Thursdays as of 5 p.m. Please note that there are no Rush Tickets available for Friday or Saturday evenings.

PLEASE NOTE THAT SMOKING IS NOT PERMITTED ANYWHERE IN SYMPHONY HALL.

CAMERA AND RECORDING EQUIPMENT may not be brought into Symphony Hall during concerts.

LOST AND FOUND is located at the security desk at the stage door to Symphony Hall on St. Stephen Street.

FIRST AID FACILITIES for both men and women are available. On-call physicians attending concerts should leave their names and seat locations at the switchboard near the Massachusetts Avenue entrance.

PARKING: The Prudential Center Garage offers discounted parking to any BSO patron with a ticket stub for evening performances. There are also two paid parking garages on Westland Avenue near Symphony Hall. Limited street parking is available. As a special benefit, guaranteed pre-paid parking near Symphony Hall is available to subscribers who attend evening concerts. For more information, call the Subscription Office at (617) 266-7575.

ELEVATORS are located outside the Hatch and Cabot-Cahners rooms on the Massachusetts Avenue side of Symphony Hall, and in the Cohen Wing.

LADIES' ROOMS are located on the orchestra level, audience-left, at the stage end of the hall; on the first balcony, also audience-left, near the coatroom; and in the Cohen Wing.

MEN'S ROOMS are located on the orchestra level, audience-right, outside the Hatch Room near the elevator; on the first-balcony level, also audience-right near the elevator, outside the Cabot-Cahners Room; and in the Cohen Wing.

COATROOMS are located on the orchestra and first-balcony levels, audience-left, outside the Hatch and Cabot-Cahners rooms, and in the Cohen Wing. Please note that the BSO is not responsible for personal apparel or other property of patrons.

LOUNGES AND BAR SERVICE: There are two lounges in Symphony Hall. The Hatch Room on the orchestra level and the Cabot-Cahners Room on the first-balcony level serve drinks starting one hour before each performance. For the Friday-afternoon concerts, both rooms open at noon, with sandwiches available until concert time.

BOSTON SYMPHONY BROADCASTS: Friday-afternoon concerts of the Boston Symphony Orchestra are broadcast live in the Boston area by WGBH 89.7 FM. Saturday-evening concerts are broadcast live by WCRB 102.5 FM.

BSO FRIENDS: The Friends are donors to the Boston Symphony Orchestra Annual Fund. Friends receive *BSO*, the orchestra's newsletter, as well as priority ticket information and other benefits depending on their level of giving. For information, please call the Development Office at Symphony Hall weekdays between 9 a.m. and 5 p.m., (617) 638-9276. If you are already a Friend and you have changed your address, please inform us by sending your new and old addresses to the Development Office, Symphony Hall, Boston, MA 02115. Including your patron number will assure a quick and accurate change of address in our files.

BUSINESS FOR BSO: The BSO's Business Leadership Association program makes it possible for businesses to participate in the life of the Boston Symphony Orchestra through a variety of original and exciting programs, among them "Presidents at Pops," "A Company Christmas at Pops," and special-event underwriting. Benefits include corporate recognition in the BSO program book, access to the Beranek Room reception lounge, and priority ticket service. For further information, please call the Corporate Programs Office at (617) 638-9466.

THE SYMPHONY SHOP is located in the Cohen Wing at the West Entrance on Huntington Avenue and is open Tuesday through Friday from 11 a.m. until 4 p.m.; Saturday from noon until 6 p.m.; and from one hour before each concert through intermission. The Symphony Shop features exclusive BSO merchandise, including the Symphony Lap Robe, calendars, coffee mugs, an expanded line of BSO apparel and recordings, and unique gift items. The Shop also carries children's books and musical-motif gift items. A selection of Symphony Shop merchandise is also available during concert hours outside the Cabot-Cahners Room. All proceeds benefit the Boston Symphony Orchestra. For further information and telephone orders, please call (617) 638-9383.

2005-2006 SEASON

BOSTON SYMPHONY ORCHESTRA

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"Great Beginnings"

NOVEMBER 5, 2005 @ 10:15am
NOVEMBER 5, 2005 @ noon

This concert features the works by Mendelssohn, Schubert, Prokofiev, Bartók, and Beethoven, and features examples of great symphonic music in which the composer's major musical statement is established in the beginning moments of the piece.

"Made in America, Born in Boston"

MARCH 25, 2006 @ 10:15am
MARCH 25, 2006 @ noon

The Boston Symphony Orchestra is celebrating its 125th Anniversary this season! This program is a sampling of pieces premiered by the BSO, all by American composers, which have become classics in the repertoire, including Aaron Copland's "Fanfare for the Common Man."

SPECIAL FAMILY CONCERT
APRIL 8, 2006 @ noon
Keith Lockhart, conductor
Program to include:
Robert Kapilow's *Green Eggs and Ham*

This exciting program, drawing upon such various styles as jazz, ragtime, and blues, will include Robert Kapilow's imaginative musical interpretation of Dr. Seuss's ***Green Eggs and Ham***.



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Family concerts are designed for children ages 5 and up.

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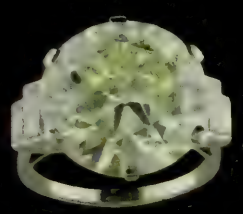
ANNA FINNERTY, who loved having tea with the development staff, left this cup and saucer as a reminder of how much she enjoyed volunteering at Symphony Hall.

One day, after giving her time stuffing envelopes, Miss Finnerty asked how she could leave a gift to the BSO in her will, thereby becoming a Walter Piston Society Member. She was told to add the wording, "I hereby bequeath the sum of $_____ to the Boston Symphony Orchestra, Symphony Hall, Boston, MA 02115, tax ID #04-2103550."

She certainly followed up on those instructions. After her death, Miss Finnerty's estate gave the BSO more than $1 million to endow the Assistant Conductor chair in perpetuity.

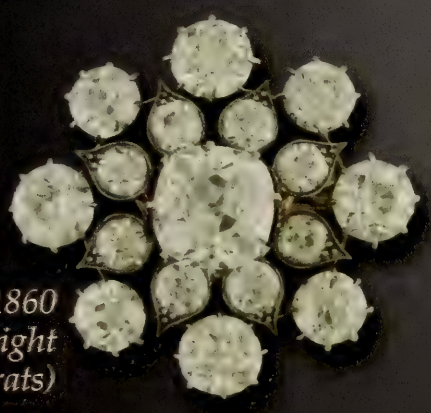
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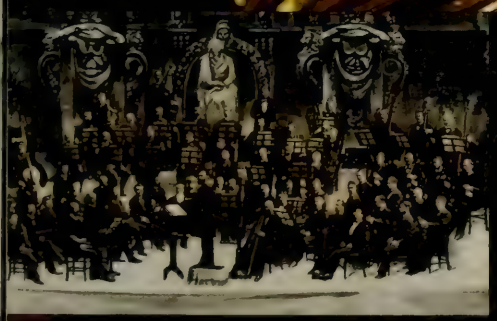
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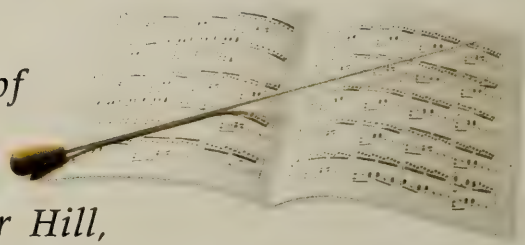
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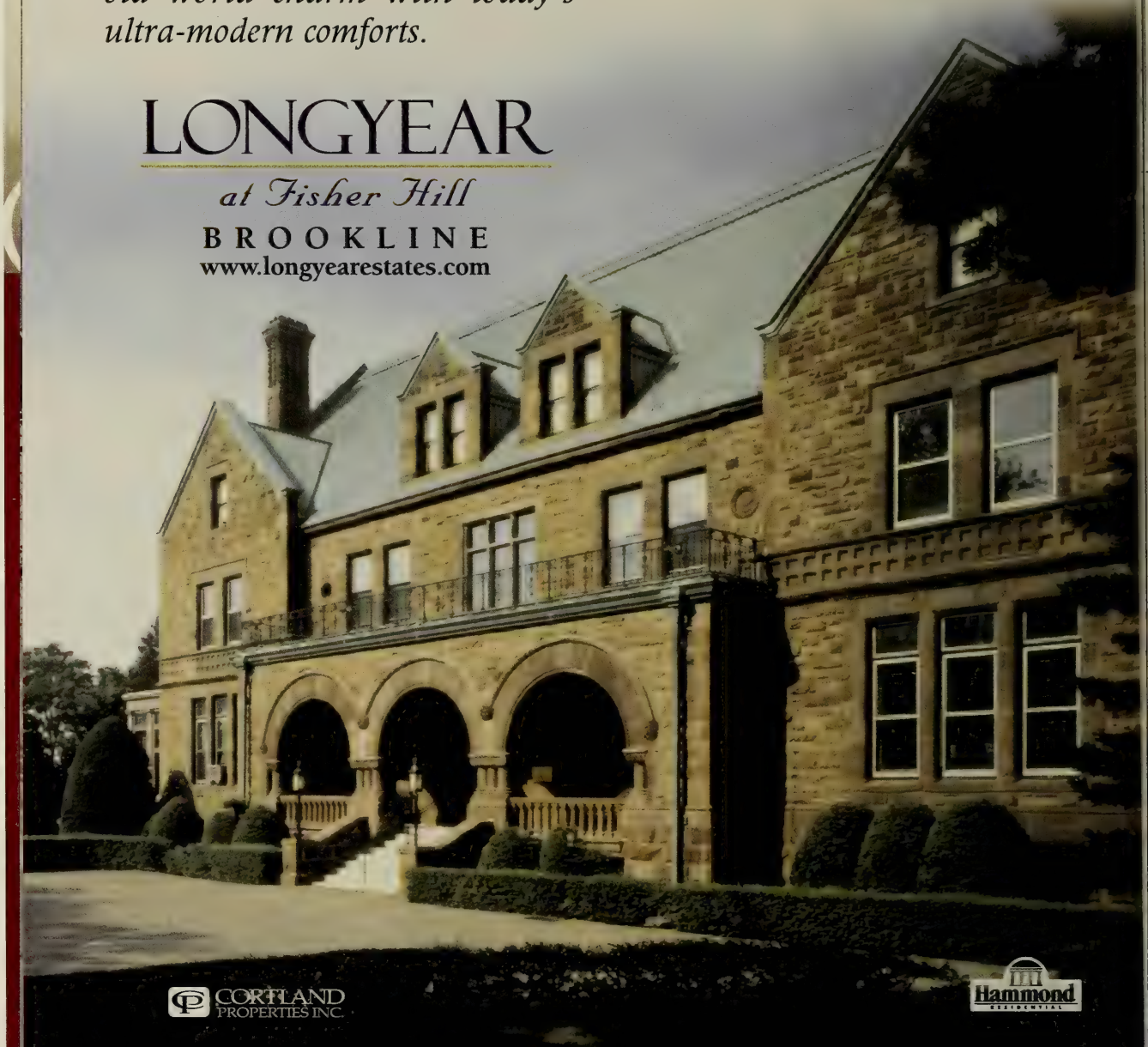
For an appointment to view this grand finale, please call Hammond GMAC Real Estate at 617-731-4644, ext. 410.

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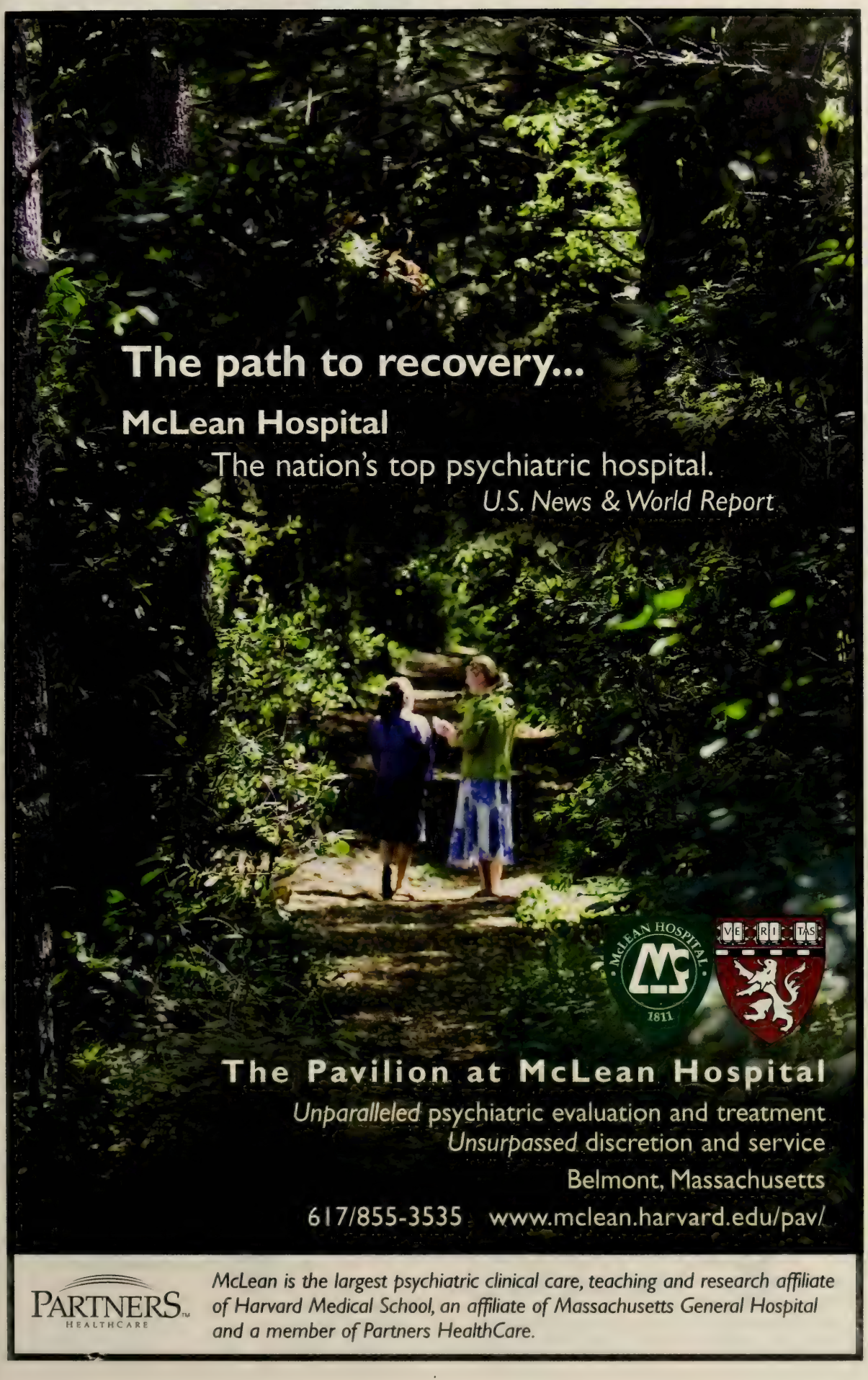
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BOSTON SYMPHONY ORCHESTRA
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125th Season, 2005-2006

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This week's Pre-Concert Talks are given by Elizabeth Seitz of The Boston Conservatory.

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BSO

An Exhibit at the Boston Public Library: "The Boston Symphony Orchestra: A 125-Year Retrospective"

To celebrate the Boston Symphony Orchestra's 125-year history, the Boston Public Library is exhibiting—from September 15 through November 18—materials from its Music Department with items from the Koussevitzky Collection, the R. Laning Humphrey Journalistic Archive, the Walter Piston Collection, and the Allen A. Brown Collection. In addition to BSO programs, concert reviews, and published scores, the exhibit also includes manuscripts such as *Peter and the Wolf*, manuscript facsimiles including Piston's Pulitzer Prize-winning Symphony No. 3 (along with the composer's Pulitzer Prize award), memorabilia from the Koussevitzky Collection including his cigarette case, silver baton, and samovar set, plus additional awards, photographs, and works of art. In announcing this exhibit, the BPL noted that "throughout its 125-year history, the Boston Symphony Orchestra has provided the citizens of Boston and the Commonwealth of Massachusetts years of wonderful music. It has contributed to the music community with its commissions of local and world talents and has played a major role in the recognition of American music."

Getting Things Right...

The pianists in the BSO's season-opening performances (September 30/October 1) of Saint-Saëns's *Organ Symphony* went unidentified in the program book. They were Vytas Baksys and Deborah DeWolf Emery.

An unclear notation in the BSO's performance history file led, at the start of the program note, to our listing Saint-Saëns himself as the organist for a November 1906 performance of the *Organ Symphony* under Karl Muck. In fact, though the 71-year-old composer was present here for that special "Saint-Saëns concert"—an evening called "one of the most important musical events Boston has known for many years" and "one of the great events in Boston's musical history" in the subsequent reviews—his onstage role was as pianist, in his own Piano Concerto No. 2 (the G minor) and three of his solo piano pieces (*Valse nonchalante*, *Valse mignonne*, and *Valse canariote*), plus, as an encore, "a fantasie on a familiar Haydn symphony air, which pleased the audience as much as anything during the evening."

And, finally, the program book for those same concerts failed to include an important source of information for those interested in reading about Darius Milhaud—his autobiography, *Notes Sans Musique*, published originally in Paris in 1949, revised and enlarged as *Ma Vie Heureuse* in 1974, then published in English translation as *Notes Without Music* in 1952.

Signings at the Symphony Shop

There will be two pairs of CD and book signings at the Symphony Shop in October. On Friday afternoon, October 21, and Saturday night, October 22, the young violinist Julia Fischer, who will be performing the Sibelius Violin Concerto with the BSO, will sign copies of her CDs at the Symphony Shop following the concerts on those dates. On Friday afternoon, October 28, and Saturday night, October 29, before the concerts and during intermission on each date, former BSO program annotator Michael Steinberg, on hand to do that week's Pre-Concert Talks, will sign copies of his latest book, *Choral Masterworks–A Listener's Guide*.

Boston Symphony Chamber Players 2005-2006 Season at Jordan Hall Four Sunday Afternoons at 3 p.m.

The Boston Symphony Chamber Players perform four Sunday-afternoon concerts this season at Jordan Hall at the New England Conservatory, beginning with a program of Beethoven, Gounod, and Gandolfi (the latter's work a world premiere commissioned for the Chamber Players by the St. Botolph Club) on Sunday, October 23, at 3 p.m. The season continues with music of J.S. Bach, Copland, and Stravinsky on January 8, Orff, Hindemith, and Schubert on March 26, and an all-Mozart program on April 30. Subscriptions for the four-concert series are available at $100, $74, and $58. Single tickets are $30, $22,

and $17. Tickets may be purchased through SymphonyCharge at (617) 266-1200, at the Symphony Hall box office, or online at www.bso.org. On the day of the concert, tickets are available only at the Jordan Hall box office, 30 Gainsborough Street.

Pre-Concert Talks

Pre-Concert Talks available free of charge to BSO ticket holders precede all Boston Symphony concerts and Open Rehearsals, starting at 6:45 p.m. prior to evening concerts, 12:15 p.m. prior to Friday-afternoon concerts, one hour before the start of morning and evening Open Rehearsals, and at 1:45 p.m. prior to Sunday-afternoon concerts. Given by a variety of distinguished speakers from Boston's musical community, these informative half-hour talks include recorded examples from the music being performed. This week, Elizabeth Seitz of The Boston Conservatory discusses Weber, Schumann, and Mendelssohn. In the weeks ahead, BSO Director of Program Publications Marc Mandel discusses Sibelius and Shostakovich (October 20-25), former BSO annotator Michael Steinberg discusses Mozart and Tippett (October 27-29), and Marc Mandel (Nov. 9 Open Rehearsal) and Harlow Robinson of Northeastern University (Nov. 10-15) discuss Beethoven, Schnittke, and Tchaikovsky.

BSO Members in Concert

BSO violist Rebecca Gitter is soloist in Hindemith's *Trauermusik* for viola and orchestra with the Chamber Orchestra of Boston on Sunday, October 16, at 3 p.m. at Jordan Hall at the New England Conservatory, on a program also including music of Golijov,

Individual tickets are on sale for all concerts in the BSO's 2005-2006 season. For specific information on purchasing tickets by phone, online, by mail, or in person at the Symphony Hall box office, please see page 63 of this program book.

On Display in Symphony Hall

This season's BSO Archives exhibit marks the 125th anniversary of the Boston Symphony Orchestra. In addition to the many important photographs, letters, and scores from the BSO Archives that fill the exhibit cases throughout Symphony Hall to document the BSO's founding in 1881 and its 125-year history, the BSO has received on loan from the Library of Congress's Music Division the original manuscript scores for two pieces closely associated with the BSO—Béla Bartók's Concerto for Orchestra, commissioned by the Koussevitzky Music Foundation and given its world premiere by Serge Koussevitzky and the BSO on December 1, 1944; and Henri Dutilleux's Symphony No. 2, commissioned jointly by the BSO and the Koussevitzky Music Foundation and given its world premiere by the BSO under Charles Munch on December 11, 1959. Also among the important artifacts on display throughout the season are the original manuscript of Igor Stravinsky's *Symphony of Psalms* (a BSO 50th-anniversary commission) and the score of Beethoven's *Missa Solemnis*, just recently returned to the BSO, that was used for Symphony Hall's inaugural concert on October 15, 1900.



Shown here is a plaster relief of a Bacchic procession mounted originally in Symphony Hall in the early 1900s, then taken down in the early 1980s and left to languish in Symphony Hall's basement for more than twenty years. The restoration of the plaster relief by Carol Snow and Nina Vinogradskaya and its reinstallation by Mystic Scenic Studios were made possible through a gift from Deborah M. Hauser.

Couperin, and Tchaikovsky. Tickets are $55, $42, and $30 ($15 for students), available from www.chamberorchestraofboston.org or the Jordan Hall box office. For more information call (617) 266-1626.

Symphony Hall Tours

The Boston Symphony Association of Volunteers offers tours of Symphony Hall throughout the Symphony season. Experienced volunteer guides discuss the history and traditions of the BSO and its world-famous home, Symphony Hall, as the group is escorted through public and selected "behind-the-scenes" areas of the building. Free walk-up tours lasting approximately one hour take place on the first Saturday of each month at 1:30 p.m. (excluding April 1, 2006) and every Wednesday at 4:30 p.m. (excluding the Holiday Pops season in December). All tours begin in the Massachusetts Avenue lobby of Symphony Hall, where the guide meets participants for entrance to the building. No reservations are necessary. In addition, group tours—free for New England school and community groups, or at a minimal charge for tours arranged through commercial tour operators—can be arranged in advance (the BSO's schedule permitting) by contacting the BSAV Office at (617) 638-9391 or by e-mailing bsav@bso.org.

Attention, Friday-afternoon Subscribers: Bus Service to Symphony Hall

If you're tired of fighting traffic and searching for a parking space when you come to Friday-afternoon Boston Symphony concerts, why not consider taking the bus from your community directly to Symphony Hall? Under the auspices of the Boston Symphony Association of Volunteers, the following communities sponsor round-trip bus service for the Friday afternoon concerts for a nominal fee: Beverly, Cape Cod, Concord, Marblehead/Swampscott, Wellesley, South Shore, and Weston in Massachusetts; Concord, North Hampton, and Peterborough in New Hampshire; western New Hampshire; and Rhode Island. Taking advantage of your area's bus service not only helps to keep this convenient service operating, but also provides opportunities to spend more time with your Symphony friends, meet new people, and conserve energy. In addition, many of the participating communities make a substantial contribution to the BSO from the proceeds. If you would like to start a service from your community, or would like further information about bus transportation to Friday-afternoon Boston Symphony concerts, please call the Volunteer Office at (617) 638-9390.

Comings and Goings...

Please note that latecomers will be seated by the patron service staff during the first convenient pause in the program. In addition, please also note that patrons who leave the hall during the performance will not be allowed to reenter until the next convenient pause in the program, so as not to disturb the performers or other audience members while the concert is in progress. We thank you for your cooperation in these matters.

With Thanks

BSO subscription concerts are supported in part by a grant from the Boston Cultural Council, which is funded by the Massachusetts Cultural Council and administered by the Mayor's Office of Arts, Tourism, and Special Events.

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BSO 125
YOU DON'T WANT TO MISS...

SIR MICHAEL TIPPETT's *A Child of Our Time*, for soloists, chorus, and orchestra, preceded by MOZART's *Posthorn* Serenade in D, K.320

SIR COLIN DAVIS conducting the
BOSTON SYMPHONY ORCHESTRA
INDRA THOMAS, CATHERINE WYN-ROGERS, PAUL GROVES, and ALASTAIR MILES, vocal soloists
TANGLEWOOD FESTIVAL CHORUS, JOHN OLIVER, conductor

Thursday, October 27, at 8
Friday, October 28, at 1:30
Saturday, October 29, at 8

One of the most extraordinary events of Sir Colin Davis's tenure here as the BSO's principal guest conductor from 1972 to 1984 took place in January 1978, when he and the Boston Symphony Orchestra introduced Boston audiences to Sir Michael Tippett's great oratorio *A Child of Our Time*. A tireless advocate of Tippett's music, Sir Colin then repeated the work with the BSO at Carnegie Hall in New York—the work's first professional performances in that city. It was subsequently played again by the orchestra that summer at Tanglewood, with Tippett himself on the podium—the BSO's last performance of the work until this season.


Sir Colin Davis

The impetus for *A Child of Our Time* was the 1938 assassination—leading to retaliatory pogroms prior to the start of World War II—of a German diplomat by a young Polish Jew whose mother had fallen into Nazi hands. Tippett began the oratorio in 1939, employing a text of his own and creating a universal statement in words and music focusing on man's inhumanity to man. The premiere of the hour-long work on March 19, 1944, in London propelled the composer to public attention. As precedents for his oratorio, Tippett looked to Bach's Passions and Handel's *Messiah*, but he also introduced into his piece the very particular sound of five Negro spirituals (among them "Let My People Go," "Nobody Knows the Trouble I've Seen," and "Deep River"), using them as powerful and dramatic commentary in a manner similar to the use of chorales in Bach's Passions.

Writing in the *Boston Globe*, critic Richard Dyer characterized the BSO's 1978 performance under Sir Colin as "one of the orchestra's great evenings," an "impassioned and eloquent performance" of "one of the fullest realizations in music of compassionate and angry and humane response to what is inhuman in human nature." In the *Boston Phoenix*, Lloyd Schwarz wrote, "The performance was stag-

Individual tickets are on sale for all concerts in the BSO's 2005-2006 season. For specific information on purchasing tickets by phone, online, by mail, or in person at the Symphony Hall box office, please see page 63 of this program book.

The Trinity Boston Foundation congratulates the BSO on its 2005-2006 season, and invites music lovers to come together to...

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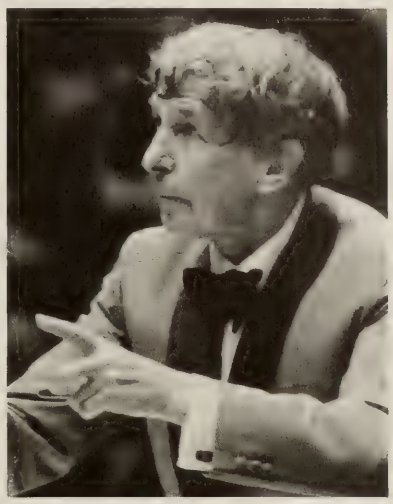
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gering," that he was "once again overwhelmed by Davis's rhythmic vitality, expansiveness, masterful control and total conviction." Writing in the *Christian Science Monitor*, Thor Eckert, Jr., expressed gratitude that these first Boston hearings came under the direction of Colin Davis, "for a more impassioned interpreter of Tippett's works would be hard to find.... The grand theatricality of the music, the rich textures and colors, flashed out brilliantly. In the Tanglewood Festival Chorus, Mr. Davis had the very best chorus available in Boston, magnificently prepared, as ever, by John Oliver." "Magnificent" was also the word used for the TFC's contribution by both the *Boston Globe* and *Boston Phoenix*, the *New York Times* noting that the chorus sang "with genuine fervor." The Tanglewood Festival Chorus, John Oliver, conductor, will again be featured in this season's performances.



Sir Michael Tippett conducting "A Child of Our Time" at Tanglewood on August 5, 1978

Don't miss this opportunity on Thursday, October 27, at 8 p.m.; Friday afternoon, October 28, at 1:30 p.m.; and Saturday, October 29, at 8 p.m. to hear Sir Michael Tippett's *A Child of Our Time* performed here again with Sir Colin Davis leading the Boston Symphony Orchestra, the Tanglewood Festival Chorus, and four internationally acclaimed soloists. It's sure to be a highlight of the BSO's 125th season.



BOSTON SYMPHONY 2005–2006

Chamber Players

at Jordan Hall at New England Conservatory

SUNDAY, OCTOBER 23, 2005 • 3PM

BEETHOVEN Octet in E-flat for winds, Op. 103

GANDOLFI *Plain Song, Fantastic Dances*
(world premiere; commissioned for the Boston Symphony Chamber Players by the St. Botolph Club)

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All programs and artists subject to change.

2005/2006

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A Brief History of the Boston Symphony Orchestra

Now in its 125th season, the Boston Symphony Orchestra gave its inaugural concert on October 22, 1881, and has continued to uphold the vision of its founder, the businessman, philanthropist, Civil War veteran, and amateur musician Henry Lee Higginson, for well over a century. The Boston Symphony Orchestra has performed throughout the United States, as well as in Europe, Japan, Hong Kong, South America, and China; in addition, it reaches audiences numbering in the millions through its performances on radio, television, and recordings. It plays an active role in commissioning new works from today's most important composers; its summer season at Tanglewood is regarded as one of the world's most important music festivals; it helps develop the audience of the future through BSO Youth Concerts and through a variety of outreach programs involving the entire Boston community; and, during the Tanglewood season, it sponsors the Tanglewood Music Center, one of the world's most important training grounds for young composers, conductors, instrumentalists, and vocalists. The orchestra's virtuosity is reflected in the concert and recording activities of the Boston Symphony Chamber Players, one of the world's most distinguished chamber ensembles made up of a major symphony orchestra's principal players, and the activities of the Boston Pops Orchestra have established an international standard for the performance of lighter kinds of music. Overall, the mission of the Boston Symphony Orchestra is to foster and maintain an organization dedicated to the making of music consonant with the highest aspirations of musical art, creating performances and providing educational and training programs at the highest level of excellence. This is accomplished with the continued support of its audiences, governmental assistance on both the federal and local levels, and through the generosity of many foundations, businesses, and individuals.



Major Henry Lee Higginson, founder of the Boston Symphony Orchestra

Henry Lee Higginson dreamed of founding a great and permanent orchestra in his home town of Boston for many years before that vision approached reality in the spring of 1881. The following October the first Boston Symphony Orchestra concert was given under the direction of conductor Georg Henschel, who would remain as music director until 1884. For nearly twenty years Boston Symphony concerts were held in the Old Boston Music Hall; Symphony Hall, one of the world's most highly regarded concert halls, was opened on October 15, 1900. The BSO's 2000-01 season celebrated the cen-



BSO Archives

The first photograph, actually a collage, of the Boston Symphony Orchestra under Georg Henschel, taken 1882



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tennial of Symphony Hall, and the rich history of music performed and introduced to the world at Symphony Hall since it opened over a century ago.

Georg Henschel was succeeded by a series of German-born and -trained conductors —Wilhelm Gericke, Arthur Nikisch, Emil Paur, and Max Fiedler—culminating in the appointment of the legendary Karl Muck, who served two tenures as music director, 1906-08 and 1912-18. Meanwhile, in July 1885, the musicians of the Boston Symphony had given their first "Promenade" concert, offering both music and refreshments, and fulfilling Major Higginson's wish to give "concerts of a lighter kind of music." These concerts, soon to be given in the springtime and renamed first "Popular" and then "Pops," fast became a tradition.



Rush ticket line at Symphony Hall, probably in the 1930s

In 1915 the orchestra made its first transcontinental trip, playing thirteen concerts at the Panama-Pacific Exposition in San Francisco. Recording, begun with the Victor Talking Machine Company (the predecessor to RCA Victor) in 1917, continued with increasing frequency. In 1918 Henri Rabaud was engaged as conductor. He was succeeded the following year by Pierre Monteux. These appointments marked the beginning of a French-oriented tradition which would be maintained, even during the Russian-born Serge Koussevitzky's time, with the employment of many French-trained musicians.

The Koussevitzky era began in 1924. His extraordinary musicianship and electric personality proved so enduring that he served an unprecedented term of twenty-five years. The BSO's first live concert broadcasts, privately funded, ran from January 1926 through the 1927-28 season. Broadcasts continued sporadically in the early 1930s, regular live Boston Symphony broadcasts being initiated in October 1935. In 1936 Koussevitzky led the orchestra's first concerts in the Berkshires; a year later he and the players took up annual summer residence at Tanglewood. Koussevitzky passionately shared Major Higginson's dream of "a good honest school for musicians," and in 1940 that dream was realized with the founding of the Berkshire Music Center (now called the Tanglewood Music Center).

In 1929 the free Esplanade concerts on the Charles River in Boston were inaugurated by Arthur Fiedler, who had been a member of the orchestra since 1915 and who in 1930 became the eighteenth conductor of the Boston Pops, a post he would hold for half a

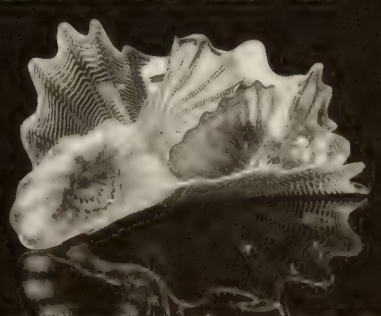
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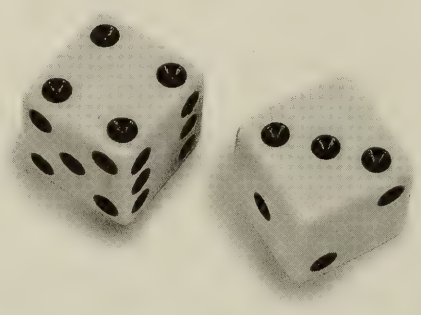
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century, to be succeeded by John Williams in 1980. The Boston Pops Orchestra celebrated its hundredth birthday in 1985 under Mr. Williams's baton. Keith Lockhart began his tenure as twentieth conductor of the Boston Pops in May 1995, succeeding Mr. Williams.

Charles Munch followed Koussevitzky as music director of the Boston Symphony Orchestra in 1949. Munch continued Koussevitzky's practice of supporting contemporary composers and introduced much music from the French repertory to this country. During his tenure the orchestra toured abroad for the first time and its continuing series of Youth Concerts was initiated under the leadership of Harry Ellis Dickson. Erich Leinsdorf began his seven-year term as music director in 1962. Leinsdorf presented numerous premieres, restored many forgotten and neglected works to the repertory, and, like his two predecessors, made many recordings for RCA; in addition, many concerts were televised under his direction. Leinsdorf was also an energetic director of the Tanglewood Music Center; under his leadership a full-tuition fellowship program was established. Also during these years, in 1964, the Boston Symphony Chamber Players were founded. William Steinberg succeeded Leinsdorf in 1969. He conducted a number of American and world premieres, made recordings for Deutsche Grammophon and RCA, appeared regularly on television, led the 1971 European tour, and directed concerts on the east coast, in the south, and in the midwest.



Symphony Hall in the early 1940s, with the main entrance still on Huntington Avenue, before the intersection of Massachusetts and Huntington avenues was reconstructed so the Green Line could run underground

Seiji Ozawa became the BSO's thirteenth music director in the fall of 1973, following a year as music adviser and three years as an artistic director at Tanglewood. His historic twenty-nine-year tenure, from 1973 to 2002, exceeded that of any previous BSO conductor; in the summer of 2002, at the completion of his tenure, he was named Music Director Laureate. Besides maintaining the orchestra's reputation worldwide, Ozawa reaffirmed the BSO's commitment to new music through the commissioning of many new works (including commissions marking the BSO's centennial in 1981 and the TMC's fiftieth anniversary in 1990), played an active role at the Tanglewood Music Center, and further expanded the BSO's recording activities. In 1995 he and the BSO welcomed Bernard Haitink as Principal Guest Conductor. Named Conductor Emeritus in 2004, Mr. Haitink has led the BSO in Boston, New York, at Tanglewood, and on tour in Europe, and has also recorded with the orchestra.

In the fall of 2001, James Levine was named to succeed Seiji Ozawa as music director. Maestro Levine began his tenure as the BSO's fourteenth music director—and the first American-born conductor to hold that position—in the fall of 2004. His wide-ranging programs balance great orchestral, operatic, and choral classics with equally significant music of the 20th and 21st centuries, including newly commissioned works from such important American composers as Milton Babbitt, Elliott Carter, John Harbison, Peter Lieberson, and Charles Wuorinen. He also appears as pianist with the Boston Symphony Chamber Players, conducts the Tanglewood Music Center Orchestra, and works with the TMC Fellows in classes devoted to orchestral repertoire, Lieder, and opera.

Today the Boston Symphony Orchestra, Inc., presents more than 250 concerts annually. It is an ensemble that has richly fulfilled Henry Lee Higginson's vision of a great and permanent orchestra in Boston.

JAMES LEVINE


Koichi Miura

The 2005-06 season is James Levine's second as Music Director of the Boston Symphony Orchestra. Named Music Director Designate in October 2001, he is the orchestra's fourteenth music director since the BSO's founding in 1881, and the first American-born conductor to hold that position. Highlights of his twelve BSO programs for 2005-06 (three of which also go to Carnegie Hall in New York) include a season-opening all-French program (works by Berlioz, Debussy, Milhaud, and Saint-Saëns) celebrating the BSO's longstanding tradition of performing the French orchestral repertoire; historic works by Bartók, Debussy, Dutilleux, and Stravinsky given their world or American premieres by the BSO in the course of the past century; newly commissioned works from Elliott Carter, Jonathan Dawe, and Peter Lieberson; and five of eleven programs (to be divided between the BSO's 2005-06 and 2006-07 seasons) juxtaposing works by Beethoven and Schoenberg. Also in 2005-06, Mr. Levine will appear as both pianist and conductor in a Beethoven/Schoenberg program (featuring soprano Anja Silja and tenor Matthew Polenzani) with the Boston Symphony Chamber Players, and he will lead the BSO on tour in Chicago, Newark (at the New Jersey Performing Arts Center), Philadelphia, and Washington, D.C. This past summer at Tanglewood, Mr. Levine led concerts with the Boston Symphony Orchestra and the Tanglewood Music Center Orchestra, and worked with the TMC's Conducting and Vocal Fellows in classes devoted to orchestral repertoire, Lieder, and opera. Maestro Levine made his BSO debut in April 1972; he has since led the orchestra in repertoire ranging from Haydn, Mozart, Schumann, Brahms, Dvořák, Verdi, Mahler, and Debussy to music of Babbitt, Cage, Carter, Harbison, Ligeti, Sessions, and Wuorinen.

James Levine is also Music Director of the Metropolitan Opera, where, in the thirty-four years since his debut there, he has developed a relationship with that company unparalleled in its history and unique in the musical world today. All told at the Met he has led more than 2,000 performances of 80 different operas. His 2005-06 Met season includes a special Opening Night Gala, a new production of Donizetti's *Don Pasquale*, revivals of *Così fan tutte*, *Falstaff*, *Fidelio*, *Lohengrin*, *Parsifal*, and *Wozzeck*, and, to close the season, a gala concert honoring departing general manager Joseph Volpe, as well as three concerts each at Carnegie with the MET Orchestra (including a world premiere in May by Charles Wuorinen) and MET Chamber Ensemble (including a New York premiere in October by Elliott Carter). Also this season at Carnegie, he celebrates Milton Babbitt's ninetieth birthday in May with a program made entirely of that composer's music. Mr. Levine inaugurated the "Metropolitan Opera Presents" television series for PBS in 1977, founded its Young Artist Development Program in 1980, returned Wagner's complete *Der Ring des Nibelungen* to the repertoire in 1989 (in the Met's first integral cycles in 50 years), and reinstated recitals and concerts with Met artists at the opera house—a former Metropolitan tradition. Expanding on that tradition, he and the MET Orchestra began touring in concert in 1991, and have since performed around the world.

Outside the United States, Mr. Levine's activities are characterized by his intensive and enduring relationships with Europe's most distinguished musical organizations, especially the Berlin Philharmonic, the Vienna Philharmonic, and the summer festivals in Salzburg (1975-1993) and Bayreuth (1982-98). He was music director of the UBS Verbier Festival Orchestra from its founding in 2000 and, before coming to

Boston, was chief conductor of the Munich Philharmonic from 1999 to 2004. In the United States he led the Chicago Symphony Orchestra for twenty summers as music director of the Ravinia Festival (1973-1993) and, concurrently, was music director of the Cincinnati May Festival (1973-1978). Besides his many recordings with the Metropolitan Opera and the MET Orchestra, he has amassed a substantial discography with such leading ensembles as the Berlin Philharmonic, Chicago Symphony, London Symphony, Philharmonia Orchestra, Munich Philharmonic, Dresden Staatskapelle, Philadelphia Orchestra, and Vienna Philharmonic. Over the last thirty years he has made more than 200 recordings of works ranging from Bach to Babbitt. Maestro Levine is also active as a pianist, performing chamber music and in collaboration with many of the world's great singers.

Born in Cincinnati, Ohio, on June 23, 1943, James Levine studied piano from age four and made his debut with the Cincinnati Symphony at ten, as soloist in Mendelssohn's D minor piano concerto. He was a participant at the Marlboro Festival in 1956 (including piano study with Rudolf Serkin) and at the Aspen Music Festival and School (where he would later teach and conduct) from 1957. In 1961 he entered the Juilliard School, where he studied conducting with Jean Morel and piano with Rosina Lhévinne (continuing on his work with her at Aspen). In 1964 he took part in the Ford Foundation-sponsored "American Conductors Project" with the Baltimore Symphony Orchestra and Alfred Wallenstein, Max Rudolf, and Fausto Cleva. As a direct result of his work there, he was invited by George Szell, who was on the jury, to become an assistant conductor (1964-1970) at the Cleveland Orchestra—at twenty-one, the youngest assistant conductor in that orchestra's history. During his Cleveland years, he also founded and was music director of the University Circle Orchestra at the Cleveland Institute of Music (1966-72).

James Levine was the first recipient (in 1980) of the annual Manhattan Cultural Award and in 1986 was presented with the Smetana Medal by the Czechoslovak government, following performances of the composer's *Má Vlast* in Vienna. He was the subject of a *Time* cover story in 1983, was named "Musician of the Year" by *Musical America* in 1984, and has been featured in a documentary in PBS's "American Masters" series. He holds numerous honorary doctorates and other international awards. In recent years Mr. Levine has received the Award for Distinguished Achievement in the Arts from New York's Third Street Music School Settlement; the Gold Medal for Service to Humanity from the National Institute of Social Sciences; the Lotus Award ("for inspiration to young musicians") from Young Concert Artists; the Anton Seidl Award from the Wagner Society of New York; the Wilhelm Furtwängler Prize from Baden-Baden's Committee for Cultural Advancement; the George Jellinek Award from WQXR in New York; the Goldenes Ehrenzeichen from the cities of Vienna and Salzburg; the Crystal Award from the World Economic Forum in Davos, Switzerland; America's National Medal of Arts and Kennedy Center Honors, and the 2005 Award for Distinguished Service to the Arts from the American Academy of Arts and Letters.



Michael Lutch

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JAMES LEVINE
Music Director

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Assistant Concertmaster
Robert L. Beal, Enid L., and Bruce A. Beal chair, endowed in perpetuity in 1980

Elita Kang
Assistant Concertmaster
Edward and Bertha C. Rose chair

Bo Youp Hwang
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Lucia Lin
Forrest Foster Collier chair

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Amnon Levy
Muriel C. Kasdon and Marjorie C. Paley chair

*Sheila Fiekowsky
Ruth and Carl J. Shapiro chair, fully funded in perpetuity

*Jennie Shames‡
Theodore W. and Evelyn Berenson Family chair

*Valeria Vilker Kuchment
Stephanie Morris Marryott and Franklin J. Marryott chair

*Tatiana Dimitriades
Catherine and Paul Buttenwieser chair

*Si-Jing Huang
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*Nicole Monahan
Kristin and Roger Servison chair

*Wendy Putnam
Donald C. and Ruth Brooks Heath chair, fully funded in perpetuity

*Xin Ding

Second Violins

Haldan Martinson
Principal
Carl Schoenhof Family chair, fully funded in perpetuity

Vyacheslav Uritsky
Assistant Principal
Charlotte and Irving W. Rabb chair, endowed in perpetuity in 1977

Ronald Knudsen
Edgar and Shirley Grossman chair

Joseph McGauley
Shirley and J. Richard Fennell chair, fully funded in perpetuity

Ronan Lefkowitz
David H. and Edith C. Howie chair, fully funded in perpetuity

*Nancy Bracken
*Aza Raykhtsaum
*Bonnie Bewick
*James Cooke
*Victor Romanul
Bessie Pappas chair
*Catherine French
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Violas

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Dennis Roy
Joseph and Jan Brett Hearne chair

John Salkowski
Erich and Edith Heymans chair

*James Orleans

** Participating in a system of rotated seating*
‡ On sabbatical leave
§ Substitute player

*Todd Seeber
Eleanor L. and Levin H. Campbell chair, fully funded in perpetuity
*John Stovall
*Benjamin Levy

Flutes
Elizabeth Rowe
Principal
Walter Piston chair, endowed in perpetuity in 1970
Fenwick Smith
Myra and Robert Kraft chair, endowed in perpetuity in 1981
Elizabeth Ostling
Associate Principal
Marian Gray Lewis chair, fully funded in perpetuity

Piccolo

Evelyn and C. Charles Marran chair, endowed in perpetuity in 1979
§Linda Toote

Oboes
John Ferrillo
Principal
Mildred B. Remis chair, endowed in perpetuity in 1975
Mark McEwen
James and Tina Collias chair
Keisuke Wakao
Assistant Principal
Elaine and Jerome Rosenfeld chair

English Horn
Robert Sheena
Beranek chair, fully funded in perpetuity

Clarinets
William R. Hudgins
Principal
Ann S.M. Banks chair, endowed in perpetuity in 1977
Scott Andrews
Thomas and Dola Stemberg chair
Thomas Martin
Associate Principal & E-flat clarinet
Stanton W. and Elisabeth K. Davis chair, fully funded in perpetuity

Bass Clarinet
Craig Nordstrom
Farla and Harvey Chet Krentzman chair, fully funded in perpetuity

Bassoons
Richard Svoboda
Principal
Edward A. Taft chair, endowed in perpetuity in 1974
Suzanne Nelsen
John D. and Vera M. MacDonald chair
Richard Ranti
Associate Principal
Diana Tottenham chair

Contrabassoon
Gregg Henegar
Helen Rand Thayer chair

Horns
James Sommerville
Principal
Helen Sagoff Slosberg/Edna S. Kalman chair, endowed in perpetuity in 1974
Richard Sebring
Associate Principal
Margaret Andersen Congleton chair, fully funded in perpetuity
Daniel Katzen
Elizabeth B. Storer chair, fully funded in perpetuity
Jay Wadenpfuhl
John P. II and Nancy S. Eustis chair, fully funded in perpetuity

Hamilton Osgood chair
Jonathan Menkis‡
Jean-Noël and Mona N. Tariot chair
§Lisa Conway
§Kevin Owen

Trumpets
Charles Schlueter
Principal
Roger Louis Voisin chair, endowed in perpetuity in 1977
Peter Chapman
Ford H. Cooper chair, endowed in perpetuity in 1984
Thomas Rolfs
Associate Principal
Nina L. and Eugene B. Doggett chair
Benjamin Wright
Rosemary and Donald Hudson chair

Trombones
Ronald Barron
Principal
J.P. and Mary B. Barger chair, fully funded in perpetuity
Norman Bolter
Arthur and Linda Gelb chair

Bass Trombone
Douglas Yeo
John Moors Cabot chair, fully funded in perpetuity

Tuba
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Timpani
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Sylvia Shippen Wells chair, endowed in perpetuity in 1974

Percussion
Frank Epstein
Peter and Anne Brooke chair, fully funded in perpetuity
J. William Hudgins
Peter Andrew Lurie chair, fully funded in perpetuity

Barbara Lee chair

Assistant Timpanist
Mr. and Mrs. Edward H. Linde chair
§Richard Flanagan

Harp
Ann Hobson Pilot
Principal

Voice and Chorus
John Oliver
Tanglewood Festival Chorus Conductor
Alan J. and Suzanne W. Dworsky chair, fully funded in perpetuity

Librarians
Marshall Burlingame
Principal
Lia and William Poorvu chair, fully funded in perpetuity
William Shisler
John Perkel

Assistant Conductors
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Bernard Haitink, *Conductor Emeritus*
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Saturday, October 15, at 8
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JENS GEORG BACHMANN conducting

WEBER — Overture to *Oberon*

SCHUMANN — Piano Concerto in A minor, Opus 54

Allegro affettuoso
Intermezzo: Andantino grazioso
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Carl Maria von Weber
Overture to *Oberon*



Carl Maria Friedrich Ernst von Weber was born in Euten, Oldenburg, Germany, on November 18, 1786, and died in London on June 5, 1826. He began work on Oberon *in January 1825, completing the score shortly before the premiere, which he himself led at the Theatre-Royal, Covent Garden, London, on April 12, 1826. The opera came to America two and a half years later, when it was produced in New York on October 9, 1828. Georg Henschel led the first Boston Symphony performances of the overture in January 1882, during the BSO's first season, subsequent BSO performances being given by Wilhelm Gericke, Bernhard Listemann, Arthur Nikisch, Emil Paur, Karl Muck, Max Fiedler, Pierre Monteux, Serge Koussevitzky, Richard Burgin, Charles Munch, Erich Leinsdorf, Herbert Blomstedt, Kurt Masur, Mariss Jansons, and Ingo Metzmacher (the most recent subscription performances, in March 2001, and the most recent Tanglewood performance, on August 5, 2005). Seiji Ozawa led a complete concert staging of the opera at Tanglewood on August 2, 1986, to commemorate the 200th anniversary of Weber's birth. The score of the overture calls for two each of flutes, oboes, clarinets, and bassoons, four horns, two trumpets, three trombones, timpani, and strings.*

When Carl Maria von Weber arrived in London in March 1826 to oversee the production of his latest work—a "Grand Romantic and Fairy Opera" entitled *Oberon, or the Elf-King's Oath*—he was not a well man. Having suffered for some time from tuberculosis, he was now, to use his own words, a "shattered machine," and in the final throes of the illness that would claim his life on June 5, 1826, just five months shy of his fortieth birthday, and the day before he planned to return to Germany.

Weber's illness and his trip to England were curiously intertwined. Well known to British audiences as the composer of *Der Freischütz* (Mary Shelley, author of *Frankenstein*, was one of many listeners who were particularly captivated by the opera's eerie scene in the Wolf's Glen), he received a commission in August 1824 from Charles Kemble, manager of Covent Garden, to write a new opera for the London stage. Despite his initial misgivings, Weber accepted the offer, certain that little time was left to him and hoping that the profits from the London performances would ease his family's financial burden after his death. "It's all for money, money, money!" he wrote to his wife Caroline after settling down to rehearsals in London. "I can think of nothing else."

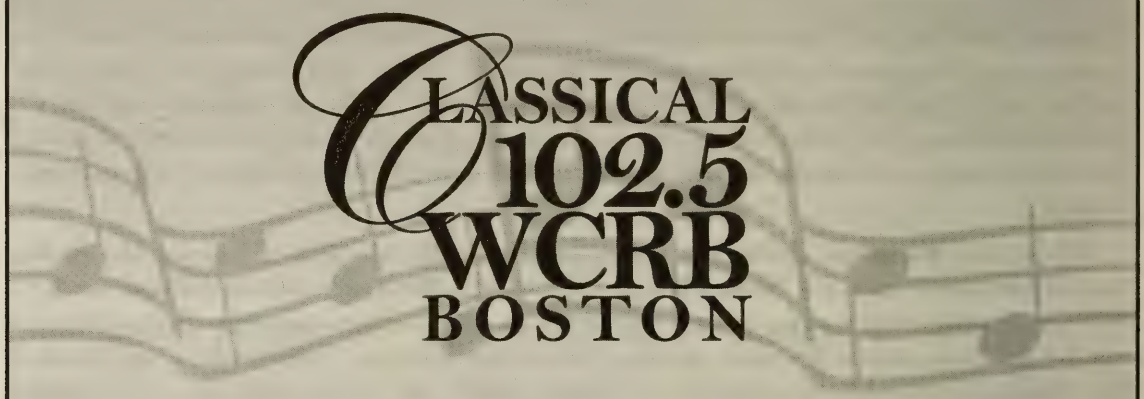
Of course, artistic factors also played a part in Weber's acceptance of the commission. Both of the subjects suggested to him by Kemble—the Faust legend and the tale of Duke Huon's encounter with Oberon, king of the elves—would have offered ample opportunities for the fulfillment of a lifelong dream: the creation of a genuinely "romantic" opera, one in which, as Weber once wrote, "all the features of the related arts are molded together and dissolve, thereby forming a new world." With that goal in mind, he finally decided on the *Oberon* story, perhaps because his older colleague, Louis Spohr, had already scored a considerable success with his *Faust* of 1816.

Dating back to medieval times, and also a source of inspiration for Shakespeare's *A Midsummer Night's Dream*, the romance of Oberon was best-known to Weber and his contemporaries through a long poem by the German writer Christoph Martin Wieland. First published in 1780, and translated into English not long after, Wieland's *Oberon* centers on the adventures of Duke Huon of Bordeaux and his rescue of the lovely

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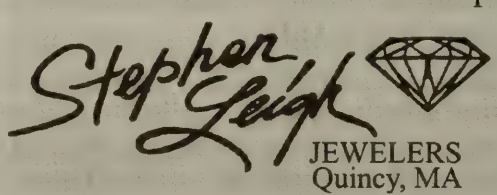


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Persian princess Rezia with a little help from the elf-king, whose magic horn, when blown loudly, summons men from afar, and when played softly, sets them dancing.

This tale of enchantment served as the template for the libretto that Weber received piecemeal in the winter of 1824-25 from James Robinson Planch, a facile though hardly subtle versifier who had made something of a name for himself in the London theaters. Though far less negative about Planch's text than later critics—one of whom describes it as a "picaresque farrago of nonsense"—Weber too had reservations. Writing to Planch in the English he had been working so diligently to master, he observed diplomatically that "the cut of an English opera is certainly very different from a German one." Intent on making the best of a less than ideal situation, Weber forged ahead, completing all but a few numbers (the overture among them) before his departure for England, and promising himself that he would revise the opera at a later point by converting the long stretches of spoken dialogue into sung recitatives. As fate would have it, he did not live to realize this plan, though other composers, most notably Gustav Mahler, attempted to alter the "cut" of the original, English-language *Oberon* along the lines envisioned by Weber.

Despite its dramaturgical shortcomings—and a rival production at the nearby Drury Lane Theatre of an "Oberon" with music patched together from Mozart's and Cherubini's operas—Weber's *Oberon* made a powerful impact at its premiere at Covent Garden on April 12, 1826. As the composer reported proudly to his wife, his appearance on the podium was greeted by "shouting, vivats, and hurrahs," and most of the vocal solos and ensembles were encored at least once. Even the overture had to be repeated. Indeed, according to one of the critics who reviewed the premiere, the overture struck precisely the right mood for the dramatic entertainment that ensued: it "had hardly commenced, when the magic power of the composer was manifest; there was soon an agreeable stillness and charmed breathing of fabled fairy land."

Finished just three days before the premiere, the overture foreshadows most of the leading motives from the body of the opera, and Weber stamps each one with its own distinctive instrumental timbre. After the initial evocation of Oberon's magic horn comes a colorful parade of themes that will eventually be associated with specific characters or situations as the opera unfolds: the fairies' serenade of the sleeping Oberon (upper woodwinds playing as quietly as possible), Huon and Rezia's triumphant return to the French Imperial court (distant brass fanfares), the principal characters' escape by boat from Baghdad (animated passage-work in the strings), Huon's vision of Rezia (clarinet in its mellow, *chalumeau* register), Rezia's invocation of Huon (first heard as a graceful

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dance in the violins, and later transformed into a vibrant romp for the whole ensemble), and Puck's summoning of his mischievous helpers (a jaunty march in the minor mode for antiphonal strings and winds).

At the same time, the overture is more than a potpourri of hit tunes randomly strung together like beads on a necklace. Sensitive to the shape of the whole, Weber welds these diverse musical ideas into a compact sonata-form movement encompassing a slow introduction presenting the quiet themes of Oberon's enchanted realm, an exposition announced by a thunderclap for full orchestra, a development section divided equally between Puck's march and Rezia's suave *cantilena*, and a recapitulation culminating in increasingly raucous statements of Huon's dance theme.

Gifted with a keen ear for instrumental effects, Weber imbued the tried-and-true sonata form with a strong element of fantasy, most obviously through his deft treatment of Oberon's horn call. This softly intoned, three-note motive transports the listener into what Weber's contemporary, the writer and composer E.T.A. Hoffmann, called "the far-away land of romance," placing all that follows in its wake under the sign of enchantment. As the British critic Donald Tovey pointed out, the nearly inaudible brass fanfares in the slow introduction are not "fairy music," but rather "mortal music under fairy spell." Similarly, the reprise of the horn call in the quick section of the overture conjures up the gentle dips and curves of Rezia's melody on the solo clarinet. A quintessential emblem of distance, the horn overcomes distances in the *Oberon* Overture, mediating between near and far, present and past, and ultimately between the real and the supernatural. Weber reminds us that these two worlds are more closely related than we might have supposed.

—John Daverio

A distinguished musicologist, educator, and violinist, the late Boston University professor John Daverio was a frequent guest speaker and annotator for the Boston Symphony Orchestra. His books include *Robert Schumann: Herald of a "New Poetic Age"*; *Nineteenth-Century Music and the German Romantic Ideology*; and *Crossing Paths: Perspectives on the Music of Schubert, Schumann, and Brahms*.

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Robert Schumann
Piano Concerto in A minor, Opus 54



Robert Schumann was born in Zwickau, Saxony, on June 8, 1810, and died at Endenich, near Bonn, on July 29, 1856. In mid-May of 1841 Schumann composed a Concert Fantasy in A minor for piano and orchestra. Four years later, beginning in late May 1845, he reworked the Fantasy into the first movement of his Piano Concerto, completing the second movement on July 16 and the finale on July 31 that same year. Clara Schumann was soloist for the first performance of the concerto on December 4, 1845, in Dresden, with Ferdinand Hiller conducting. The American premiere was given by the Philharmonic Society of New York on March 26, 1859, at Niblo's Garden, with Sebastian Bach Mills as soloist under the direction of Carl Bergmann. Boston first heard the concerto in a Harvard Musical Association concert at the Boston Music Hall on November 23, 1866, with pianist Otto Dresel; Carl Zerrahn conducted. Georg Henschel led the first Boston Symphony performances in October 1882 with pianist Carl Baermann. The orchestra has since played it with the following pianists and conductors: Anna Steiniger-Clark, Adele aus der Ohe, Baermann, Antoinette Szumowska, Ossip Gabrilowitsch, Fanny B. Zeisler, Ernest Schelling, and Harold Bauer (all under Wilhelm Gericke's direction); Steiniger-Clark, Rafael Joseffy, Carl Faelten, Ignace Jan Paderewski, and Constantin Stern (under Arthur Nikisch); aus der Ohe and Joseffy (under Emil Paur); Germaine Schnitzer, Olga Samaroff, Max Pauer, Norman Wilks, George C. Vieh, Josef Hofmann, Paderewski, Carl Friedberg, and Szumowska (under Karl Muck); Wilks (under Otto Urack); Schelling (under Ernst Schmidt); Bauer, Benno Moiseiwitsch, Blanche Goode, Samaroff, Raymond Havens, Felix Fox, Constance McGlinchee, and Eugene Istomin (under Pierre Monteux); Alfred Cortot, Irene Scharrer, Jesús María Sanromá, Myra Hess, Martha Baird, Eunice Norton, and Gladys Gleason (under Serge Koussevitzky); Hofmann, Istomin, Jeanne-Marie Darré, and Theodore Lettvin (under Richard Burgin); Nicole Henriot, Rudolf Serkin, Clifford Curzon, Van Cliburn, and Istomin (under Charles Munch); Lettvin and Malcolm Frager (under Erich Leinsdorf); Claude Frank (under Thomas Schippers); Christoph Eschenbach (under Rafael Frühbeck de Burgos and Michael Tilson Thomas); Alicia de Larrocha (under Karel Ančerl and Neville Marriner); Michael Roll and Claudio Arrau (under Colin Davis); Emil Gilels (under Seiji Ozawa); Misha Dichter (under Kazuyoshi Akiyama); Claudio Arrau (under Colin Davis); Martha Argerich and Imogen Cooper (under Ozawa); Leif Ove Andsnes (under Roberto Abbado); Hélène Grimaud (under Jeffrey Tate); Nelson Freire (the most recent Tanglewood performance, under Hans Graf on July 19, 2003), and Radu Lupu (the most recent subscription performances, under Christoph von Dohnányi, in January 2004). In addition to the solo piano, the score calls for flutes, oboes, clarinets, and bassoons in pairs, two horns, two trumpets, timpani, and strings.

Clara Schumann, *née* Wieck, was a celebrated keyboard artist from her youth, and she was renowned through her long life (1819-1896) for her musical intelligence, taste, sensibility, warm communicativeness, and truly uncommon ear for pianistic euphony. She was a gifted and skilled composer, and Brahms, who was profoundly attached to her when he was in his early twenties and she in her middle thirties—and indeed all his life, though eventually at a less dangerous temperature—never ceased to value her musical judgment.

Robert and Clara's marriage, though in most ways extraordinarily happy, was difficult, what with his psychic fragility and her demanding and conflicting roles as an artist, an



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artist's wife, and a mother who bore eight children in fourteen years. They met when Clara was nine and Robert—then an unwilling and easily distracted, moody, piano-playing law student at the University of Leipzig—came to her father, the celebrated piano pedagogue Friedrich Wieck, for lessons. It was in 1840, after various familial, legal, psychological, and financial obstacles, that they married. Most of Schumann's greatest piano works come from the difficult time preceding their marriage. 1840 became his great year of song.

Clara Schumann was ambitious for her thirty-year-old husband and urged him to conquer the world of orchestral music as well. He had actually ventured into that territory a few times, making starts on four piano concertos and writing a rather jejune symphony in G minor, but he had not yet met with success. He now went ahead and produced a superb Concert Fantasy with Orchestra for Clara, as well as writing two symphonies: the first version of the D minor (now known almost exclusively in its revised form of 1851 and listed as No. 4) and the *Spring* (listed as No. 1). He could interest neither publishers nor orchestras in the one-movement Concert Fantasy, and so he expanded it into a full-length three-movement concerto. In doing so he revised the original Fantasy, making choices, as almost always he was apt to do whenever he had second thoughts, in the direction of safety and conventionality. (One can only guess whether the revisions reflect Schumann's own musical convictions or responses to the urgings of the more conservative Clara.) The full-dress, three-movement concerto was introduced by Clara in Dresden in December 1845.*



Robert and Clara Schumann

In 1839, Robert had written to Clara: "Concerning concertos, I've already said to you they are hybrids of symphony, concerto, and big sonata. I see that I can't write a concerto for virtuosi and have to think of something else." He did. Now, in June 1845, while the metamorphosis of the Concert Fantasy was in progress, Clara Schumann noted in her diary how delighted she was at last to be getting "a big bravura piece" out of Robert (she meant one with orchestra), and to us, even if it is not dazzling by Liszt-Tchaikovsky-Rachmaninoff standards, the Schumann concerto is a satisfying occasion for pianistic display, while of course being also very much more than that. (On the other hand, compared to the concertos by Thalberg, Pixis, and Herz that Clara had played as a young prodigy, Schumann's concerto, considered strictly as bravura stuff, is tame by comparison.)

Schumann's "something else" was noticed. Most of the chroniclers of the first public

*The Fantasy in its original form was not heard again until the summer of 1967, when the late pianist Malcolm Frager played it at a reading rehearsal with the Tanglewood Music Center Orchestra, Erich Leinsdorf conducting. The following summer, also at Tanglewood but with the Boston Symphony, Frager and Leinsdorf gave the Fantasy its first public performance, this time using it as the first movement of the piano concerto. Frager was a fervent champion of the original version of the first movement, playing it whenever he could persuade a conductor to let him do so.

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performances, along with noticing how effective an advocate Clara was for the concerto, were also attuned to the idea that something new—and very pleasing—was happening in this work. Many of them noted as well that the concerto needs an exceptionally attentive and sensitive conductor. F.W.M., who reviewed the first performance in Leipzig on New Year's Day 1846 for the *Neue Zeitschrift für Musik*, wrote that the many interchanges between solo and orchestra made the first movement harder to grasp at first hearing than the other two. One thing that strikes us about this first movement—but perhaps only in a very good performance—is how mercurial it is, how frequent, rapid, and sometimes radical its mood-swings are. Or, to put it another way, how Schumannesque it is.

Clara Schumann noted in her diary the delicacy of the way the piano and orchestra are interwoven, and among the pianist's tasks is sometimes to be an accompanist—the lyric clarinet solo in the first movement is the most prominent example. And to be a good accompanist means to be a superlative musician: intuitive, alert, ever listening. The pianist gets a grand, wonderfully sonorous cadenza at the end of the first movement, but above all the Schumann concerto is a work of conversation both intimate and playful—whether in the almost whimsically varied first movement, the confidences exchanged in the brief middle movement, or in the splendidly energized finale.

—Michael Steinberg

Michael Steinberg was the Boston Symphony Orchestra's Director of Publications from 1976 to 1979, having previously been music critic of the *Boston Globe* from 1964 to 1976. After leaving Boston he was program annotator for the San Francisco Symphony and then also for the New York Philharmonic. Oxford University Press has published three compilations of his program notes: *The Symphony–A Listener's Guide*, *The Concerto–A Listener's Guide*, and *Choral Masterworks–A Listener's Guide*.



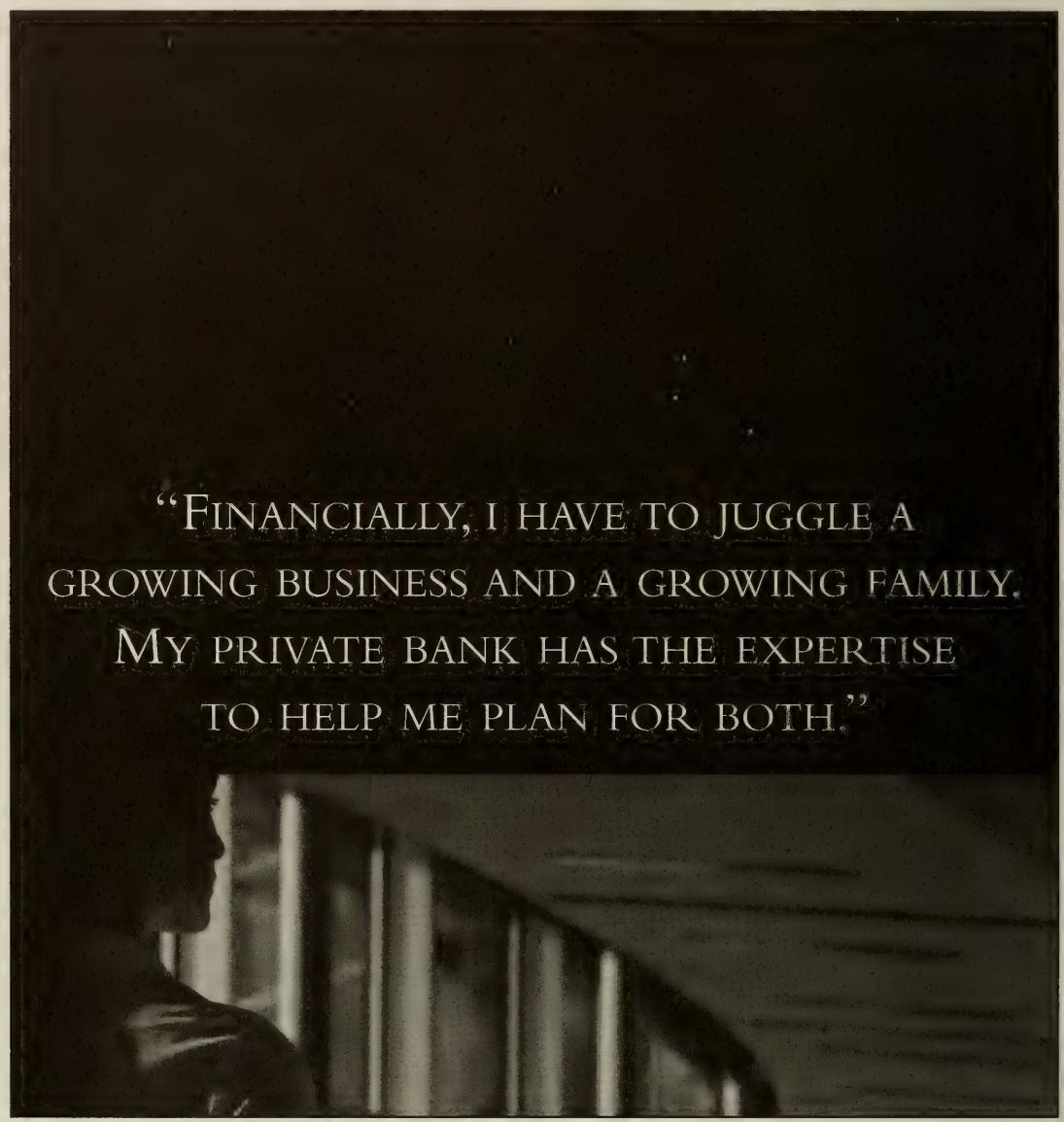
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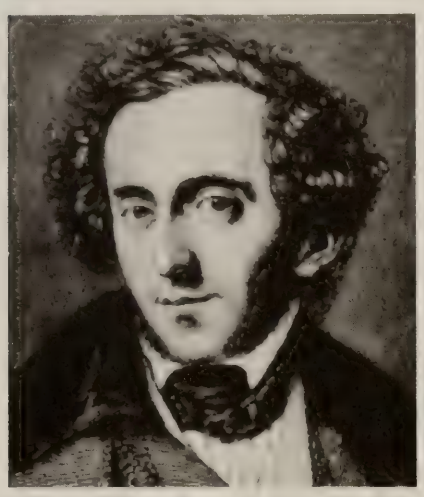
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Felix Mendelssohn-Bartholdy
Symphony No. 3 in A minor, Opus 56, *Scottish*



Jakob Ludwig Felix Mendelssohn was born in Hamburg, then under French rule, on February 3, 1809, and died in Leipzig, Saxony, on November 4, 1847. Bartholdy was the name of his mother's brother Jakob, who had changed his own name from Salomon, taking Bartholdy from the previous owner of a piece of real estate he had bought in Berlin. It was he who most persistently urged the family's conversion to Lutheranism: the name Bartholdy was added to Mendelssohn—to distinguish the Protestant Mendelssohns from the ones who stayed with their Jewish faith—when Felix's father converted in 1822, the children having already been baptized in 1816. There is an interesting bit of historical background to this. In the January 9, 1997 issue of The New York Review of Books, the historian Gordon A. Craig pointed out that while "the 'philosopher-king' Frederick II of Prussia" was willing to work with Jewish financiers when it came to paying for the Seven Years War, his anti-Semitism was firmly in place with respect to Moses Mendelssohn, the composer's grandfather, and a philosopher with a reputation that extended across Europe. "The King acted as if he did not exist and effectively blocked his election to the Royal Academy. Indeed, Mendelssohn had difficulty in acquiring the privilege of maintaining a residence of his own in Berlin and, when he sought to have it extended to his children, his request was refused.... Clearly, Moses Mendelssohn had chosen the wrong occupation."

Mendelssohn completed this symphony, which, not counting the string symphonies he wrote as a boy, is actually his fifth and last, on January 20, 1842, though his first idea for it goes back to the summer of 1829. Though Mendelssohn always referred to this in correspondence and conversation as his "Scotch Symphony," he does not use that title anywhere on the score. He conducted the first performance on March 3, 1842, at the Leipzig Gewandhaus. He then made a few revisions, and the work was played in its final form for the first time just two weeks later under the direction of Karl Bach, conductor at the Leipzig Opera. The first performance in America was given on November 22, 1845, by the New York Philharmonic under George Loder. The first Boston Symphony performances were given under the direction of Georg Henschel on January 19 and 20, 1883, subsequent BSO performances being led by Bernhard Listemann (the second and third movements only, in Fall River), Wilhelm Gericke, Arthur Nikisch, Emil Paur, Karl Muck, Max Fiedler, Pierre Monteux, Serge Koussevitzky, Dimitri Mitropoulos, Charles Munch, Erich Leinsdorf, Joseph Silverstein, Seiji Ozawa, Pascal Verrot, Jeffrey Tate, Roger Norrington, John Nelson, Kent Nagano, Federico Cortese, Hans Graf (the most recent Tanglewood performance, on August 11, 2000), and Jun Märkl (the most recent subscription performances, in January 2002). The dedication is to "H.M. Queen Victoria of Great Britain and Ireland." The score calls for two flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, timpani, and strings.*

Mendelssohn is the most astonishing of all the composing prodigies. Mozart was to go much farther, but as a teenager not even he surpasses or often equals Mendelssohn in assurance and certainly not in individuality. To think of the young Mendelssohn is to

*The current rule that "Scotch" is used only for whiskey (or whisky) and that "Scots" and "Scottish" are the correct forms for people, places, customs, and so forth was not yet in force in Mendelssohn's day. This symphony was called the "*Scotch*" without objection throughout the nineteenth century.

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think first of all of the Octet for Strings, written 1825, the year he turned sixteen, and of the *Midsummer Night's Dream* Overture, the work of a boy of seventeen. He had found a voice unmistakably his own and he used it with the confidence of a seasoned professional. In a way he was just that. By the time of the Octet, he had seen, heard, read a lot. He had composed a lot, too.

All advantages were his. Moses Mendelssohn, his grandfather, was a philosopher and literary man of stature—a Martin Buber of his time, it has been suggested—who has an enduring monument as the principal character of Lessing's profound and humorous play about religious tolerance, *Nathan the Wise*. It is with Moses that the name Mendelssohn comes into the family: his father's name was Mendel Dessau, and he styled himself Moses Ben Mendel, Moses the son of Mendel. Felix's father was a prosperous banker. His mother played the piano, sang, drew, and read French, Italian, English, and Greek authors in the original.

Felix's sister Fanny, four years older, surprised the family when she was thirteen by giving them a performance, from memory, of the whole of Bach's *Well-tempered Clavier*. Fanny Mendelssohn-Hensel, the person Felix was closest to all his life (even after his marriage) and whose death hastened his own, is one of the lost women of 19th-century history. Her father insisted that music could only be an ornament to her life, never its "fundamental bass." He managed, however, to ignore the letters from Uncle Jakob Bartholdy, with their animadversions against Felix's being allowed to become a professional musician, "which is after all no kind of career, no life, no goal."

With Fanny to one side of him and Rebecka and Paul, two and four years younger, on the other, Felix was Crown Prince. At ten, he gave his first piano recital. He traveled widely with his family, turned into an accomplished linguist, and learned to execute the elegant drawings that adorn his letters and journals (see page 43 for an example). He became the pupil and protégé of Carl Zelter, composer, conductor, Bach-lover, and partner in a prolific correspondence with Goethe. It was through Zelter that Felix met Germany's Great Man himself, improvising for him, upsetting him by thundering through Beethoven's shocking Fifth Symphony for him at the piano, and thoroughly enjoying his rather flirtatious friendship with that seventy-two-year-old Olympian eminence. The deaths of Zelter and Goethe in the spring of 1832 hit Mendelssohn hard; the former brought an additional hurt when the Berlin Singakademie did not appoint Mendelssohn as his successor.

In 1829, Mendelssohn, just turned twenty, had conducted the Singakademie chorus in a performance in Berlin of Bach's *Passion According to Saint Matthew.* Apart from



the fact that we would surely find Mendelssohn's reorchestration and huge cuts hard to take, the significance of that performance has been exaggerated over the years, as well as embellished by tales of how the score Mendelssohn conducted from had been rescued in the nick of time from the grocer who had started to use its leaves to wrap cheese in. (Eduard Devrient, who sang the part of Jesus in the Berlin performance, was responsible for that one.) Still, even if Bach had not been as forgotten as all that, it is probable that nothing even approaching a complete *Saint Matthew* Passion had been heard in two generations. That in itself was sufficient to mark this as an undertaking of considerable moment in the 19th-century rediscovery of Bach. The enterprise was impressive and did make its waves.

It was also characteristic of its staggeringly gifted and ruthlessly driven organizer. Mendelssohn, elegant classicist nurturing Romantic fantasies, was amazingly facile and at times no less amazingly self-critical: the twelve-year gestation of the *Scotch* Symphony and his never-resolved doubts about the *Italian* tell their own stories. When he died he was burnt out by his nonstop composing, traveling, conducting, playing. Being charming all the time must have been draining too. Fanny's death was a blow his fragile ecology could not take. His F minor string quartet, a cry of a piercing intensity not heard in his music before, was to be his Requiem for her. Before he could finish it he too had died, annihilated at thirty-eight.

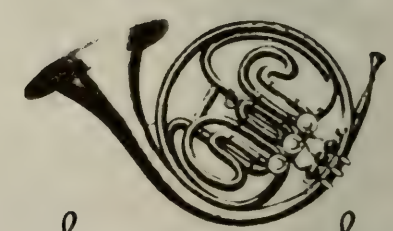
In 1829 Mendelssohn made his first visit to England, the country where he became more appreciated, more adored, than in any other. He conducted his Symphony No. 1 with the London Philharmonic, played Weber's *Konzertstück* and Beethoven's *Emperor* Concerto with that orchestra (creating a sensation because he did it from memory), gave a piano recital, and capped his stay with a benefit concert for Silesian flood victims, for which he assembled an all-star cast including the sopranos Maria Malibran and Henriette Sontag, the pianist Ignaz Moscheles, and the flutist Louis Drouet. Not to give a false impression of Mendelssohn's London stay, this time he did not just work but had fun as well.

In mid-July he was ready for a vacation, and so, with Karl Klingemann, a friend from Berlin now posted in London as Secretary to the Hanoverian Legation, he set out for Scotland. He was both a diligent and a gifted letterwriter, as was Klingemann, which means we have a remarkably complete picture of their journey to Glasgow, Edinburgh, Perth, Inverness, Loch Lomond, and the Hebrides islands of Iona, Mull, and Staffa. They made a detour to Abbotsford to visit the then worshiped, now unreadable Sir Walter Scott and were disappointed to find him grouchy, distracted, and unwilling to rise beyond

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small talk. They were good-humored about bad food (sometimes no food), uncomfortable inns, and taciturn Scots ("To all questions you get a dry 'no'"), but Mendelssohn hated, absolutely hated, bagpipes and anything to do with folk music.

On August 7, after his visit to Staffa and Fingal's Cave, he jotted down the opening of his *Hebrides* Overture. A week before, on July 30, he had written home:

> In darkening twilight today, we went to the Palace [of Holyrood] where Queen Mary lived and loved. There is a little room to be seen there with a spiral staircase at its door. That is where they went up and found Rizzio in the room, dragged him out, and three chambers away there is a dark corner where they murdered him. The chapel beside it has lost its roof and is overgrown with grass and ivy, and at that broken altar Mary was crowned Queen of Scotland. Everything there is ruined, decayed and open to the clear sky. I believe that I have found there today the beginning of my Scotch Symphony.

And for himself he wrote down sixteen bars of music, the opening, still in preliminary form, of this score.*

But it was years before either of his musical mementos from Scotland reached final form. The *Hebrides* Overture went through three stages, being first written in 1829 with the name of *Die einsame Insel* ("The Desert Island"), then revised in December 1830 and again in June 1832. Mendelssohn did not even return to his plan for a *Scotch* Symphony until 1841. He wrote from Rome in March 1831 that he could not "find his way back into the Scottish fog mood," and the matter receded farther and farther from the forefront of his mind. Over the next ten years he wrote the *Reformation* and *Italian* symphonies, as well as the *Hymn of Praise* (on the invention of printing), two piano concertos, four books of *Songs Without Words*, the oratorio *Saint Paul*, four string quartets, the Piano Trio No. 1, and much besides.

He had traveled, become music director first at Düsseldorf and then at the Leipzig Gewandhaus, married Cécile Jeanrenaud, had given the first performance of Schubert's *Great* C major symphony, and had just been appointed director of the music division of the Academy of Arts in Berlin. In 1842, on his seventh visit to England, he made two new friends, enthusiastic and competent performers of his songs and chamber music, Queen Victoria and Prince Albert, and Her Majesty graciously consented to accept the

*One reason for Mendelssohn's fascination with Queen Mary and Holyrood was that, like virtually every literate and theatergoing German, he loved Schiller's emotional and rousing *Maria Stuart*.

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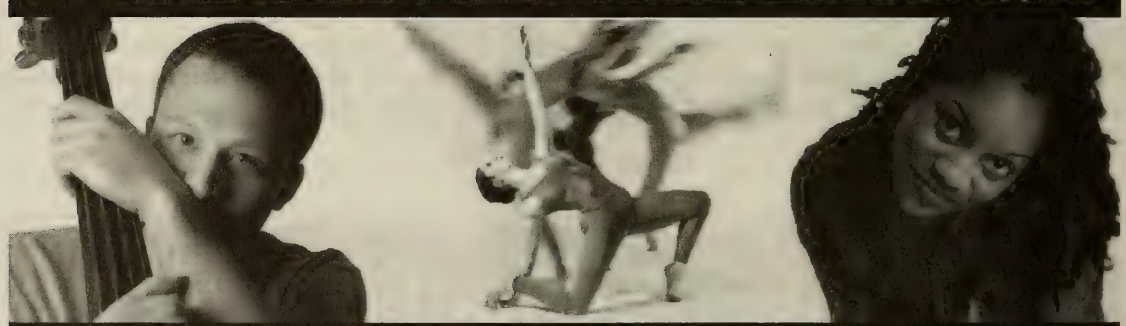
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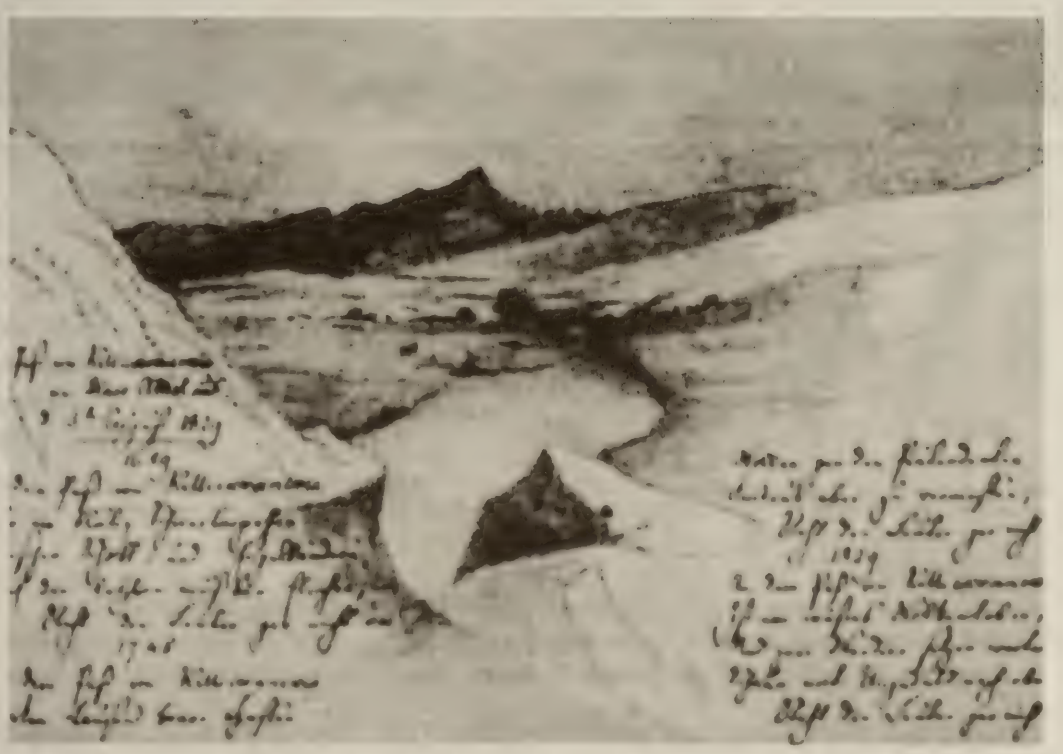
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dedication of the *Scotch* Symphony. (She herself was later the author of two charming memoirs about Scotland, *Leaves from a Journal of Our Life in the Highlands, 1848-61* and *More Leaves... 1862-82.*)

When Breitkopf & Härtel published the score and parts in February 1843, Robert Schumann reviewed the work in the *Neue Zeitschrift für Musik* and, misinformed by someone about the circumstances of its composition, committed one of the most famous gaffes in the annals of criticism:

> We learn from a third party that the beginning of the new symphony was written... during Mendelssohn's residence in Rome.... This is interesting to know in view of its special character. Just as the sight of a yellowed page, unexpectedly found in a mislaid volume, conjures up a vanished time and shines in such brightness that we forget the present, so must many lovely reminiscences have risen to encircle the imagination of the master when among his papers he rediscovered these old melodies sung in lovely Italy—until, intentionally or unintentionally, this tender tone picture revealed itself; a picture that—like those of Italian travel in Jean Paul's *Titan*—makes us forget for a while our unhappiness at never having seen that blessed land.
>
> And so it has often been said that a special folk tone breathes from this symphony—only a wholly unimaginative person could fail to observe it.... We do not find [here] traditional instrumental pathos and massive breadth, no sense of an attempt to outdo Beethoven; rather, it approaches, mainly in character, the Schubert [*Great* C major] Symphony—with the distinction that while Schubert's suggests a rather wild, gypsy-like existence, Mendelssohn places us under Italian skies. This is a way of saying that the latter is of a graciously civilized character, speaking a more familiar language, though we must allow Schubert other superiorities, particularly that of richer powers of invention.

Schumann goes on to remark, "In point of plan, Mendelssohn's symphony is distinguished by its intimate connection of all four movements." Schumann refers to similarities among the movements of melodic shape, character, and so on. But Mendelssohn is



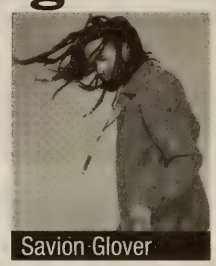
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also concerned with connection in another sense: the score is prefaced by a note asking that the movements not be separated by the customary pauses, and the composer goes on to suggest that their sequence be indicated in the program as follows:

> Introduction and Allegro agitato—Scherzo assai vivace—
> Adagio cantabile—Allegro guerriero and Finale maestoso.

The markings in Mendelssohn's preface and in the music itself, however, do not exactly correspond to this. (Max Bruch picked up Mendelssohn's unusual "allegro guerriero" for his own *Scottish Fantasia*.)

The introduction begins solemnly. Mendelssohn has refined his 1829 sketch, coming up with a more interesting rhythm in the first measure and a less flaccid turn of melody a little later. This hymnlike opening gives way to an impassioned recitation for the violins, and it is from this passage that the rest of the Andante takes its cue. The music subsides into silence, and after a moment the Allegro begins, its "*agitato*" quality set into higher relief by the *pianissimo* that Mendelssohn maintains through twenty-one measures.* The *Scotch* is very much a *pianissimo* symphony. The scoring tends to be dense and dark in a manner that we, certain of the symphony's title, are much inclined to interpret as Northern and peaty. At the first *fortissimo*, the tempo is pushed up to Assai animato, which is in fact the base speed for the remainder of the movement.

As always, Mendelssohn handles the entrance into the recapitulation captivatingly: as the moment of return approaches, cellos start to sing a new melody in notes much slower than the skipping staccato eighths in the strings and woodwinds, set in delicate *piano* against the surrounding *pianissimo,* and when the first theme returns, it is as a counterpoint against the continuing cello song. Schumann delighted in this sort of thing: "Every page of the score proves how skillfully Mendelssohn retrieves one of his former ideas, how delicately he ornaments a return to the theme, so that it comes to us as in a new light, how rich and interesting he can render his details without overloading them or making a display of pedantic learning." The coda brings one of those diminished-sevenths tempests that Romantic composers were so fond of, even crypto-classicists like Mendelssohn. Once again the music subsides—very beautifully—and a breath of the introduction brings the first movement to a close.

The scherzo emerges from this with buzzing sixteenth-notes and distant horn calls (on all sorts of instruments). In spite of Mendelssohn's irritations in the summer of 1829, the flavor of the tunes is distinctly Scots. The Adagio alternates a sentiment-drenched melody with stern episodes of march character. The fiercely energetic fourth movement again seems very Scots indeed, and every bit as macho and athletic as Mendelssohn's "*guerriero*" promises. He invents yet another of his magical *pianissimos*, this time to emerge into a noble song, scored in surprisingly dark and muted hues for such a peroration: he remarks somewhere that it should suggest a men's chorus. Schumann of course caught the cousinage of this hymn to the one that begins the symphony and remarked: "We consider it most poetic; it is like an evening corresponding to a lovely morning."

—Michael Steinberg

*I don't know whether Tchaikovsky had this music in mind when he composed the corresponding pages of his Fifth Symphony, but it certainly sounds that way.

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The standard biography of Weber is John Warrack's *Carl Maria von Weber* (Cambridge paperback). The article by Philipp Spitta and Warrack from The New Grove Dictionary of Music and Musicians (1980) was reprinted in *The New Grove Early Romantic Masters 2*, along with the New Grove articles on Berlioz and Mendelssohn (Norton paperback). The Weber entry in the 2001 revision of Grove credits no fewer than six writers, Spitta and Warrack among them. Recordings of the *Oberon* Overture include James Levine's made live with the Munich Philharmonic in 2000 (Oehms) as well as (alphabetically by conductor) Daniel Barenboim's with the Israel Philharmonic (RCA), Herbert von Karajan's with the Berlin Philharmonic (Deutsche Grammophon), Wolfgang Sawallisch's with the Philharmonia Orchestra (EMI), and Arturo Toscanini's with the NBC Symphony Orchestra (RCA).

The first full-scale biographical study of Schumann in English was the late Boston University professor John Daverio's *Robert Schumann: Herald of a "New Poetic Age"* (Oxford paperback). Daverio also provided the Schumann entry for the recently revised (2001) New Grove Dictionary of Music and Musicians. Daverio's last book, *Crossing Paths: Perspectives on the Music of Schubert, Schumann, and Brahms*, intriguingly examines aspects of Schumann's life and music in relation to the other two composers (Oxford University Press). Gerald Abraham's older article on Schumann from the 1980 edition of The New Grove was reprinted in *The New Grove Early Romantic Masters 1– Chopin, Schumann, Liszt* (Norton paperback). Eric Frederick Jensen's *Schumann* is a fairly recent addition (2001) to the Master Musicians Series (Oxford). Hans Gál's *Schumann Orchestral Music* in the series of BBC Music Guides is a useful small volume (University of Washington paperback). *Robert Schumann: The Man and his Music*, edited by Alan Walker, includes a chapter by Alfred Nieman on "The Concertos" (Barrie

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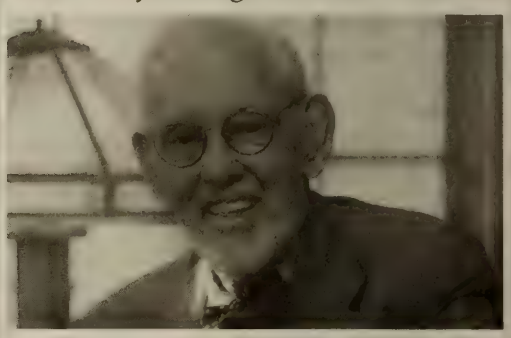
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and Jenkins). Michael Steinberg's *The Concerto–A Listener's Guide* includes his program note on Schumann's Piano Concerto (Oxford paperback). Donald Francis Tovey's note on the concerto is in his *Essays in Musical Analysis* (Oxford paperback). Peter Ostwald's *Schumann: The Inner Voices of a Musical Genius* is a study of the composer's medical and psychological history based on surviving documentation (Northeastern University Press).

Schumann's Piano Concerto has been recorded countless times. Two recent releases can be highly recommended, both drawn from live performances: Leif Ove Andsnes's with Mariss Jansons and the Berlin Philharmonic (EMI) and Martha Argerich's with Alexandre Rabinovich-Barakovsky and the Orchestra della Svizzera italiana (also EMI). A striking period-instrument recording features fortepianist Andreas Stair with Philippe Herreweghe and the Orchestre des Champs-Élysées (Harmonia Mundi). Long associated with Schumann's music, pianist Murray Perahia recorded the concerto twice, most recently with Claudio Abbado and the Berlin Philharmonic (Sony Classical) and before that with Colin Davis and the Bavarian Radio Symphony Orchestra (CBS/Sony Classical). The Boston Symphony Orchestra's 1980 recording of Schumann's Piano Concerto with Claudio Arrau and conductor Colin Davis is currently out of the catalogue (Philips). Already available in Europe for some time on compact disc, Leon Fleisher's terrific recording with George Szell and the Cleveland Orchestra has finally shown up on a domestic CD reissue (Sony "Great Performances"). Among historic issues, Dinu Lipatti's 1948 studio recording with Herbert von Karajan and the Philharmonia Orchestra still holds a special place despite dim, dated sound (EMI).

There are two good, relatively recent biographies of Mendelssohn: *Mendelssohn: A Life in Music* by R. Larry Todd (Oxford University Press) and *A Portrait of Mendelssohn* by Clive Brown (Yale University Press). Todd is also author of the Mendelssohn entry in the revised (2001) New Grove Dictionary of Music and Musicians. Other books in which to read about the composer include *The New Grove Early Romantic Masters 2*, which contains Karl-Heinz Köhler's Mendelssohn entry from the 1980 edition of Grove along with the Grove articles on Weber and Berlioz (Norton paperback); Eric Werner's *Mendelssohn: A New Image of the Composer and his Age*, translated by Dika Newlin (Macmillan); Philip Radcliffe's *Mendelssohn* in the Master Musicians series, revised by Peter Ward Jones (Oxford); George Marek's *Gentle Genius*, which is more concerned with the composer's background and milieu than with specifics of the music (Funk & Wagnalls); the anthology *Mendelssohn and his World*, edited by R. Larry Todd (Princeton University Press), and Herbert Kupferberg's *The Mendelssohns: Three Generations of Genius* (Scribners). Michael Steinberg's program note on the *Scottish* Symphony appears in his compilation volume *The Symphony–A Listener's Guide* (Oxford paperback). Recordings of Mendelssohn's Symphony No. 3 include James Levine's from 1988 with the Berlin Philharmonic (Deutsche Grammophon) as well as Claudio Abbado's with the London Symphony Orchestra (Deutsche Grammophon), Bernard Haitink's with the London Philharmonic (Philips), and Peter Maag's with the London Symphony Orchestra (a classic account from 1960 reissued on London/Decca). Charles Munch recorded the *Scottish* Symphony with the Boston Symphony Orchestra in 1959 (RCA, currently unlisted).

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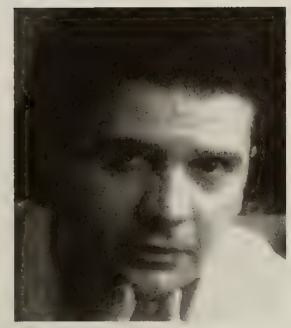
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the Hamburg Symphony this season. A native of Berlin, Germany, Jens Georg Bachmann holds degrees in violin and conducting from the Hanns Eisler Musikhochschule in Berlin and the Juilliard School in New York, where he was the recipient of the Bruno Walter Memorial Scholarship. Additional musical projects have included a four-week fundraising and educational outreach tour as violinist in South Africa when he was eighteen, and an Interarts Project in the Clark Studio Theatre at New York 's Lincoln Center, where he conceived and conducted a production of the Strauss/Molière *Le Bourgeois Gentilhomme* combining music, dance, and drama. Mr. Bachmann is a winner of the 1996 Carl Maria von Weber Conducting Competition in Munich and of the 1998 Intercities Performing Arts Foundation/Enrico Caruso Competition.

Andreas Haefliger



A musical thinker whose interpretations spring from a rich cultural heritage, Andreas Haefliger is considered one of the leading pianists of his generation. In the 2004-05 season he performed Beethoven's *Emperor* Concerto at the Hollywood Bowl with Ilan Volkov and the Los Angeles Philharmonic, Beethoven's Fourth Concerto in London at the BBC Proms with the BBC Scottish Symphony and Martin Brabbins, music of Mozart at the Aspen Music Festival with Osmo Vänskä, and the Brahms Second Concerto in Copenhagen with the Royal Danish Philharmonic and Thomas Dausgaard. He appeared with the BBC Symphony in London, at the Vienna Konzerthaus, with the Philadelphia Orchestra, and in Atlanta, Columbus, and Milwaukee, and with the Montreal Symphony performing Michael Colgrass's duo-concerto *Crossworlds* with his wife, flutist Marina Piccinini. He also began a multi-year "Beethoven Perspectives" series of recitals in the U.S. and Europe and toured Germany in recital with Marina Piccinini. Solo recital engagements included Chicago's Orchestra Hall, London's Wigmore Hall, and concert series throughout Germany and the United Kingdom. In recent seasons he has appeared with such orchestras as the New York Philharmonic, National Symphony, Royal Philharmonic, Vienna Symphony, London Symphony, Rotterdam Philharmonic, Hamburg Philharmonic, Sydney Symphony, Budapest Festival Orchestra, Chicago Symphony, and the Orchestra of St. Luke's. He played a Lieder recital with Danish baritone Bo Skovhus at Carnegie Hall's new Zankel Hall, performed a Celebrity Series concert with the Takács Quartet at Jordan Hall in Boston, and collaborated with baritone Matthias Goerne in a Lieder recital tour of Europe. As a solo recitalist, he performs regularly in the major music capitals and summer festivals throughout Europe and the United States. He has hosted his own series at London's Wigmore Hall, collaborating with Matthias Goerne and other guests, and has toured the U.S. with the Takács String Quartet. He has also appeared with his father, the eminent tenor Ernst Haefliger, in performances of Schubert's *Winterreise* at New York's Metropolitan Museum of Art and in several European cities. A native of Switzerland, Andreas Haefliger grew up in a musical household and completed his studies at the Juilliard School. He made his London recital debut at Wigmore Hall in 1993 and his London Proms debut with the Philharmonia Orchestra in 1994. He made his New York recital debut at the 92nd Street Y in 1988, and his Carnegie Hall debut during the 1998-99 season. His discography includes works by Schumann, Schubert, Mozart, and Gubaidulina for Sony Classical; his recordings for London/Decca include Schubert Lieder with Matthias Goerne, and Schubert's *Trout* Quintet and Dvořák's Piano Quintet with the Takács Quartet. His most recent recording, Mozart's last four piano sonatas, was released on the Avie label to great critical acclaim. Mr. Haefliger, Marina Piccinini, and their family divide their time between the U.S. and Vienna. Andreas Haefliger made his BSO debut in 1996 as one of four soloists in Olivier Messiaen's *Concert à quatre*. He returned for Beethoven's Piano Concerto No. 2 in January/February 1999 and appeared with the orchestra most recently as soloist, with Marina Piccinini, in the world premiere performances of Michael Colgrass's *Crossworlds*, Concerto for flute, piano, and orchestra, under Hans Graf in March 2002.

THE WALTER PISTON SOCIETY

BOSTON SYMPHONY ORCHESTRA

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PHOTOGRAPHY: MICHAEL LUTCH

Helen Salem Philbrook

Helen's charitable gift annuity established an endowed seat *and* provides her with income for life.

"I was so happy to establish a seat in Symphony Hall in my husband's memory. This annuity was the easiest thing to do. I knew it was the right thing to do, too."

After 35 years of enjoying the finest music, Mrs. Philbrook's husband, Dr. F. Randolf Philbrook, is memorialized in his favorite place—a first balcony seat in Symphony Hall.

To learn more about giving opportunities, please contact Nancy Baker, Director of Major and Planned Giving, at (617) 638-9269 or NBaker@bso.org.

Foundation Grantors

Foundation grants make possible a variety of Boston Symphony Orchestra activities. In particular, foundation support is vital to sustaining the BSO's educational mission, from youth education and community outreach initiatives throughout the Greater Boston area to professional training for promising young musicians at the Tanglewood Music Center. Gifts from foundations nationwide help bridge the gap between ticket revenue and the cost of presenting a full BSO season and also fund special projects, concert programs, new music for the Boston Pops, and the BSO archives. In addition, endowment and capital gifts from foundations help ensure the future of all these activities, as well as supporting the maintenance of the orchestra's concert facilities. The Boston Symphony Orchestra gratefully acknowledges those foundations that have helped it to achieve its multifaceted mission.

The following foundations made grants of $500 or more to the BSO between September 1, 2004, and August 31, 2005.

For more information, contact Ryan Losey, Manager of Foundation Support, at (617) 638-9462.

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Continued on page 57

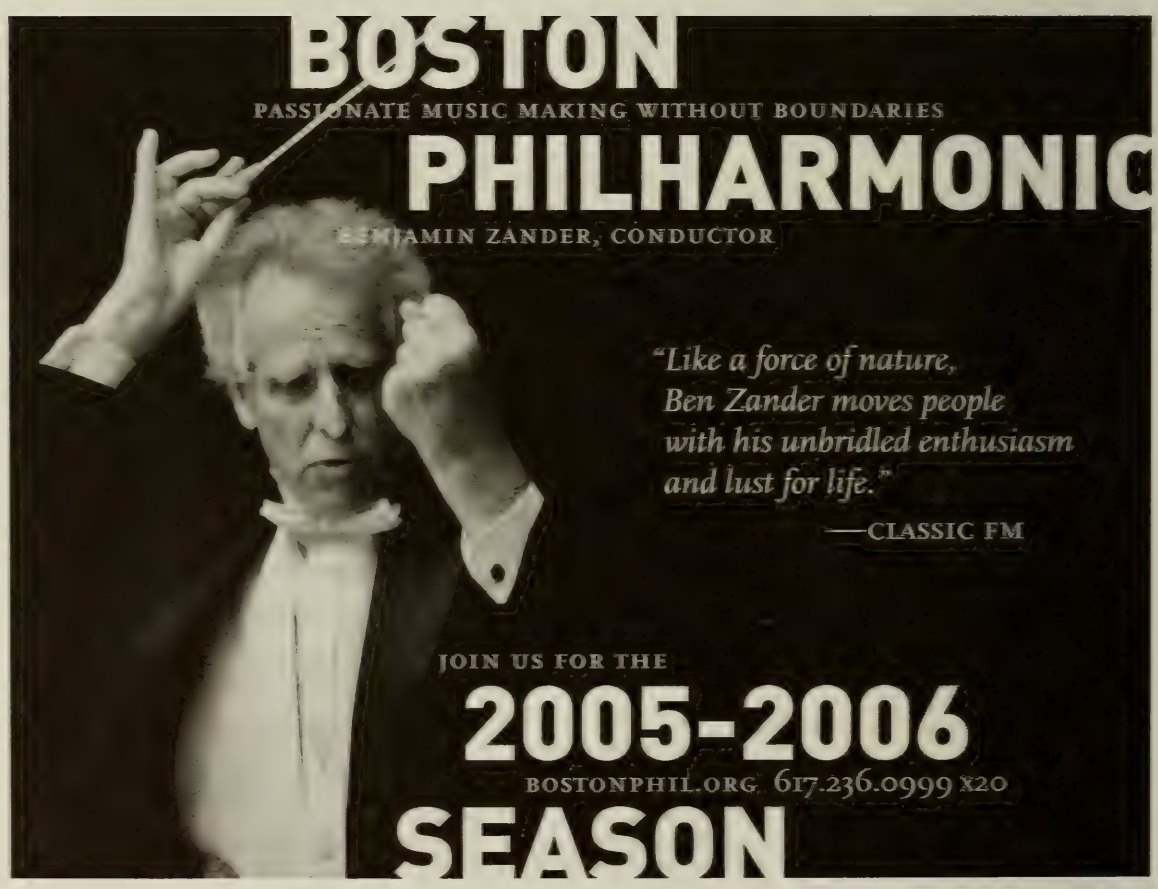
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Boston Symphony Orchestra and Symphony Hall major corporate sponsorships reflect the increasing importance of alliance between business and the arts. The BSO is honored to be associated with the following companies and gratefully acknowledges their partnership. For information regarding BSO, Boston Pops, and/or Tanglewood sponsorship opportunities, contact Alyson Bristol, Director of Corporate Sponsorships, at (617) 638-9279 or at abristol@bso.org.



Mark B. Sutton
Chairman and CEO, Americas

UBS

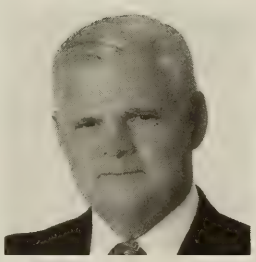
UBS is excited to continue its partnership with the Boston Symphony Orchestra through its exclusive season sponsorship. Both UBS and the BSO have deep roots in Boston and UBS is proud to support one of the city's most celebrated cultural institutions. UBS, the global financial services leader, is committed to supporting excellence in orchestral music. In addition to its sponsorship of the BSO, UBS also supports The Philadelphia Orchestra, the London Symphony, the UBS Verbier Festival Orchestra, as well as several major music festivals in Europe and the U.S.



Paul Matsen
Senior Vice President and Chief Marketing Officer

Delta

Delta is proud to support the arts in Boston as the official airline of the Boston Symphony Orchestra. It's certainly an honor to transport musicians and music lovers alike to this great city. Delta's history in Boston is a rich one, and this sponsorship gives us another opportunity to deepen our alliance with Boston's many diverse citizens. Music frees the spirit and feeds the soul, and it's Delta's privilege to be aligned with an art as powerful as the music created by the BSO. On behalf of Delta's more than 60,000 employees, we thank Boston and the BSO for welcoming Delta and its passengers to your hometown.



Joe Tucci
President and CEO

EMC² where information lives

EMC Corporation is pleased to continue our longstanding partnership with the Boston Symphony Orchestra. We are committed to helping preserve the past and present musical heritage of the BSO so that it will be available to future generations, and will continue to instill in us a love of music.



Jonathan Crellin
General Manager

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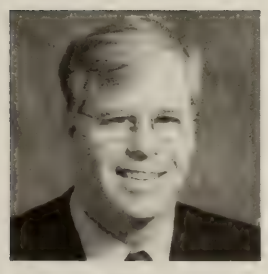
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Bruce Stevens
President

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William W. Campbell
CEO, Charles River Broadcasting

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NEXT PROGRAM. . .

Thursday, October 20, at 10:30 a.m.
(Open Rehearsal)
Thursday, October 20, at 8
Friday, October 21, at 1:30
Saturday, October 22, at 8
Tuesday, October 25, at 8

Pre-Concert Talks by Marc Mandel, BSO Director of Program Publications

PAAVO BERGLUND conducting

SIBELIUS — Violin Concerto in D minor, Opus 47
(celebrating the 100th anniversary of the concerto's premiere)

Allegro moderato
Adagio di molto
Allegro ma non troppo

JULIA FISCHER

INTERMISSION

SHOSTAKOVICH — Symphony No. 8 in C minor, Opus 65

Adagio
Allegretto
Allegro non troppo –
Largo –
Allegretto

The eminent Finnish conductor Paavo Berglund, who made his much-anticipated BSO debut in March 2004, returns to the Symphony Hall podium to lead his great compatriot Sibelius's Violin Concerto, with the exciting young German violinist Julia Fischer, who makes her BSO debut in these performances marking the 100th anniversary of the Sibelius concerto's premiere. After intermission comes the compelling Eighth Symphony of Dmitri Shostakovich. Written during World War II just after his Seventh Symphony (the *Leningrad*), the Eighth—which is played relatively rarely—suggests a much more personal reaction to the war, and a few years later was at the center of yet another denouncement of Shostakovich by Soviet officialdom.

Single tickets for all Boston Symphony Orchestra concerts throughout the season are available at the Symphony Hall box office, online at www.bso.org, or by calling "SymphonyCharge" at (617) 266-1200, Monday through Friday from 10 a.m. until 5 p.m. (Saturday from 10 a.m. until 4 p.m.), to charge tickets instantly on a major credit card, or to make a reservation and then send payment by check. Outside the 617 area code, call 1-888-266-1200. Please note that there is a $5 handling fee for each ticket ordered by phone or over the internet.

COMING CONCERTS . . .

PRE-CONCERT TALKS: The BSO offers Pre-Concert Talks in Symphony Hall prior to all BSO subscription concerts and Open Rehearsals. Free to all ticket holders, these half-hour talks begin at 6:45 p.m. prior to evening concerts, at 12:15 p.m. prior to Friday-afternoon concerts, and one hour before the start of each Open Rehearsal.

Thursday, October 20, at 10:30 a.m.
(Open Rehearsal)
Thursday 'C'—October 20, 8-10:15
Friday 'A'—October 21, 1:30-3:45
Saturday 'A'—October 22, 8-10:15
Tuesday 'C'—October 25, 8-10:15

PAAVO BERGLUND conducting
JULIA FISCHER, violin

SIBELIUS	Violin Concerto
SHOSTAKOVICH	Symphony No. 8

Sunday, October 23, at 3 p.m.
Jordan Hall, New England Conservatory

BOSTON SYMPHONY CHAMBER PLAYERS

BEETHOVEN	Octet in E-flat for winds, Op. 103
GANDOLFI	*Plain Song, Fantastic Dances* (world premiere; commissioned for the Boston Symphony Chamber Players by the St. Botolph Club)
BEETHOVEN	Sextet in E-flat for two horns and string quartet, Op. 81b
GOUNOD	*Petite Symphonie* for winds

Thursday, October 27, at 10:30 a.m.
(Open Rehearsal)
Thursday 'A'—October 27, 8-10:10
Friday 'B'—October 28, 1:30-3:40
Saturday 'B'—October 29, 8-10:10

SIR COLIN DAVIS conducting
INDRA THOMAS, soprano
CATHERINE WYN-ROGERS, mezzo-soprano
PAUL GROVES, tenor
ALASTAIR MILES, bass
TANGLEWOOD FESTIVAL CHORUS, JOHN OLIVER, conductor

MOZART	Serenade No. 9 in D, K.320, *Posthorn*
TIPPETT	*A Child of Our Time*

Wednesday, November 9, at 7:30 p.m.
(Open Rehearsal)
Thursday 'D'—November 10, 8-10
Friday 'A'—November 11, 1:30-3:30
Saturday 'A'—November 12, 8-10
Tuesday 'C'—November 15, 8-10

MANFRED HONECK conducting
GIDON KREMER, violin

BEETHOVEN	*Coriolan* Overture
SCHNITTKE	Concerto grosso No. 5, for violin and orchestra
TCHAIKOVSKY	Symphony No. 5

Thursday, November 17, at 10:30 a.m.
(Open Rehearsal)
Thursday 'C'—November 17, 8-9:35
Saturday 'B'—November 19, 8-9:35
Tuesday 'B'—November 22, 8-9:35

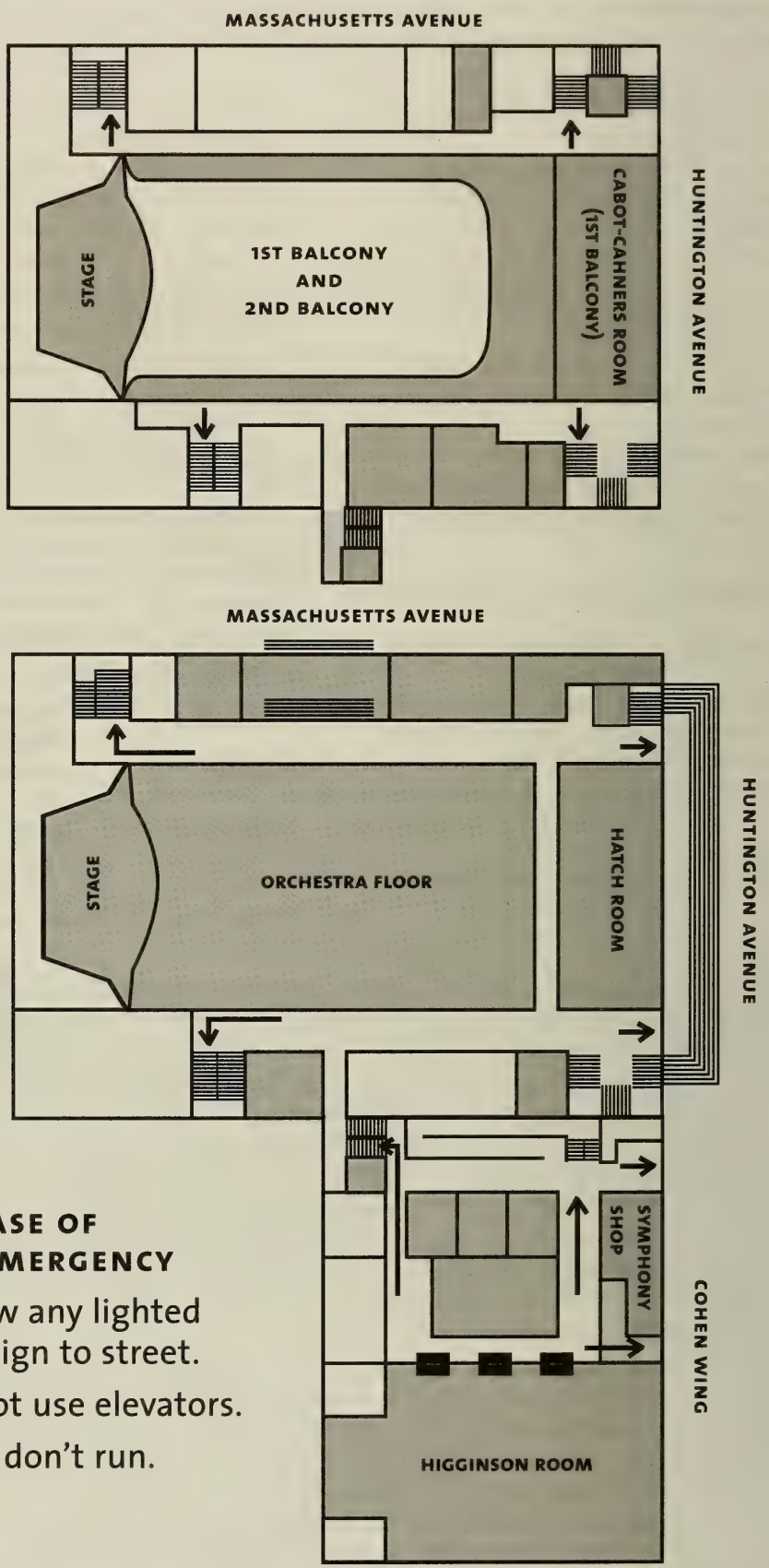
JAMES LEVINE conducting

MOZART	Symphony No. 35, *Haffner*
PERLE˜	*Transcendental Modulations* (Nov. 17 only)
SCHULLER	*Spectra* (Nov. 19 and 22)
DEBUSSY	*La Mer*

Programs and artists subject to change.

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THE BOSTON SYMPHONY performs ten months a year, in Symphony Hall and at Tanglewood. For information about any of the orchestra's activities, please call Symphony Hall, or write the Boston Symphony Orchestra, Symphony Hall, Boston, MA 02115.

THE BSO'S WEB SITE (www.bso.org) provides information on all of the orchestra's activities at Symphony Hall and at Tanglewood, and is updated regularly. In addition, tickets for BSO concerts can be purchased online through a secure credit card transaction.

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FOR SYMPHONY HALL RENTAL INFORMATION, call (617) 638-9240, or write the Director of Event Services, Symphony Hall, Boston, MA 02115.

THE BOX OFFICE is open from 10 a.m. until 6 p.m. Monday through Saturday; on concert evenings it remains open through intermission for BSO events or just past starting time for other events. In addition, the box office opens Sunday at 1 p.m. when there is a concert that afternoon or evening. Single tickets for all Boston Symphony subscription concerts are available at the box office. For most outside events at Symphony Hall, tickets are available three weeks before the concert at the box office or through SymphonyCharge.

TO PURCHASE BSO TICKETS: American Express, MasterCard, Visa, Diners Club, Discover, a personal check, and cash are accepted at the box office. To charge tickets instantly on a major credit card, or to make a reservation and then send payment by check, call "SymphonyCharge" at (617) 266-1200, from 10 a.m. until 5 p.m. Monday through Friday (until 4 p.m. on Saturday). Outside the 617 area code, phone 1-888-266-1200. As noted above, tickets can also be purchased online. There is a handling fee of $5 for each ticket ordered by phone or online.

GROUP SALES: Groups may take advantage of advance ticket sales. For BSO concerts at Symphony Hall, groups of twenty-five or more may reserve tickets by telephone and take advantage of ticket discounts and flexible payment options. To place an order, or for more information, call Group Sales at (617) 638-9345 or (800) 933-4255.

FOR PATRONS WITH DISABILITIES, elevator access to Symphony Hall is available at both the Massachusetts Avenue and Cohen Wing entrances. An access service center, large print programs, and accessible restrooms are available inside the Cohen Wing. For more information, call the Access Services Administrator line at (617) 638-9431 or TDD/TTY (617) 638-9289.

THOSE ARRIVING LATE OR RETURNING TO THEIR SEATS will be seated by the patron service staff only during a convenient pause in the program. Those who need to leave before the end of the concert are asked to do so between program pieces in order not to disturb other patrons.

IN CONSIDERATION OF OUR PATRONS AND ARTISTS, children four years old or younger will not be admitted to Boston Symphony Orchestra concerts.

TICKET RESALE: If you are unable to attend a Boston Symphony concert for which you hold a subscription ticket, you may make your ticket available for resale by calling (617) 266-1492 during business hours, or (617) 638-9426 up to one hour before the concert. This helps bring needed revenue to the orchestra and makes your seat available to someone who wants to attend the concert. A mailed receipt will acknowledge your tax-deductible contribution.

RUSH SEATS: There are a limited number of Rush Seats available for Boston Symphony subscription concerts on Tuesday and Thursday evenings, and on Friday afternoons. The low price of these seats is assured through the Morse Rush Seat Fund. Rush Tickets are sold at $8 each, one to a customer, at the Symphony Hall box office on Fridays as of 10 a.m. and Tuesdays and Thursdays as of 5 p.m. Please note that there are no Rush Tickets available for Friday or Saturday evenings.

PLEASE NOTE THAT SMOKING IS NOT PERMITTED ANYWHERE IN SYMPHONY HALL.

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FIRST AID FACILITIES for both men and women are available. On-call physicians attending concerts should leave their names and seat locations at the Cohen Wing entrance on Huntington Avenue.

PARKING: The Prudential Center Garage offers discounted parking to any BSO patron with a ticket stub for evening performances. There are also two paid parking garages on Westland Avenue near Symphony Hall. Limited street parking is available. As a special benefit, guaranteed pre-paid parking near Symphony Hall is available to subscribers who attend evening concerts. For more information, call the Subscription Office at (617) 266-7575.

ELEVATORS are located outside the Hatch and Cabot-Cahners rooms on the Massachusetts Avenue side of Symphony Hall, and in the Cohen Wing.

LADIES' ROOMS are located on both main corridors of the orchestra level, as well as at both ends of the first balcony, audience-left, and in the Cohen Wing.

MEN'S ROOMS are located on the orchestra level, audience-right, outside the Hatch Room near the elevator; on the first-balcony level, also audience-right near the elevator, outside the Cabot-Cahners Room; and in the Cohen Wing.

COATROOMS are located on the orchestra and first-balcony levels, audience-left, outside the Hatch and Cabot-Cahners rooms, and in the Cohen Wing. Please note that the BSO is not responsible for personal apparel or other property of patrons.

LOUNGES AND BAR SERVICE: There are two lounges in Symphony Hall. The Hatch Room on the orchestra level and the Cabot-Cahners Room on the first-balcony level serve drinks starting one hour before each performance. For the Friday-afternoon concerts, both rooms open at noon, with sandwiches available until concert time.

BOSTON SYMPHONY BROADCASTS: Friday-afternoon concerts of the Boston Symphony Orchestra are broadcast live in the Boston area by WGBH 89.7 FM. Saturday-evening concerts are broadcast live by WCRB 102.5 FM.

BSO FRIENDS: The Friends are donors to the Boston Symphony Orchestra Annual Fund. Friends receive *BSO*, the orchestra's newsletter, as well as priority ticket information and other benefits depending on their level of giving. For information, please call the Development Office at Symphony Hall weekdays between 9 a.m. and 5 p.m., (617) 638-9276. If you are already a Friend and you have changed your address, please inform us by sending your new and old addresses to the Development Office, Symphony Hall, Boston, MA 02115. Including your patron number will assure a quick and accurate change of address in our files.

BUSINESS FOR BSO: The BSO's Business Leadership Association program makes it possible for businesses to participate in the life of the Boston Symphony Orchestra through a variety of original and exciting programs, among them "Presidents at Pops," "A Company Christmas at Pops," and special-event underwriting. Benefits include corporate recognition in the BSO program book, access to the Beranek Room reception lounge, and priority ticket service. For further information, please call the Corporate Programs Office at (617) 638-9466.

THE SYMPHONY SHOP is located in the Cohen Wing at the West Entrance on Huntington Avenue and is open Tuesday through Friday from 11 a.m. until 4 p.m.; Saturday from noon until 6 p.m.; and from one hour before each concert through intermission. The Symphony Shop features exclusive BSO merchandise, including the Symphony Lap Robe, calendars, coffee mugs, an expanded line of BSO apparel and recordings, and unique gift items. The Shop also carries children's books and musical-motif gift items. A selection of Symphony Shop merchandise is also available online at www.bso.org and, during concert hours, outside the Cabot-Cahners Room. All proceeds benefit the Boston Symphony Orchestra. For further information and telephone orders, please call (617) 638-9383.

2005-2006 SEASON

BOSTON SYMPHONY ORCHESTRA

family CONCERTS



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NOVEMBER 5, 2005 @ 10:15am
NOVEMBER 5, 2005 @ noon

This concert features the works by Mendelssohn, Schubert, Prokofiev, Bartók, and Beethoven, and features examples of great symphonic music in which the composer's major musical statement is established in the beginning moments of the piece.

"Made in America, Born in Boston"

MARCH 25, 2006 @ 10:15am
MARCH 25, 2006 @ noon

The Boston Symphony Orchestra is celebrating its 125th Anniversary this season! This program is a sampling of pieces premiered by the BSO, all by American composers, which have become classics in the repertoire, including Aaron Copland's "Fanfare for the Common Man."

SPECIAL FAMILY CONCERT
APRIL 8, 2006 @ noon
Keith Lockhart, conductor
Program to include:
Robert Kapilow's *Green Eggs and Ham*

This exciting program, drawing upon such various styles as jazz, ragtime, and blues, will include Robert Kapilow's imaginative musical interpretation of Dr. Seuss's ***Green Eggs and Ham***.



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Family concerts are designed for children ages 5 and up.

UBS

UBS is proud to support the BSO Youth and Family Concerts.

THE WALTER PISTON SOCIETY



a legacy of giving

ANNA FINNERTY, who loved having tea with the development staff, left this cup and saucer as a reminder of how much she enjoyed volunteering at Symphony Hall.

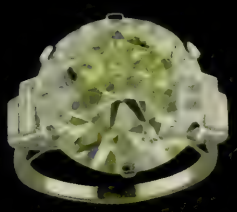
One day, after giving her time stuffing envelopes, Miss Finnerty asked how she could leave a gift to the BSO in her will, thereby becoming a Walter Piston Society Member. She was told to add the wording, "I hereby bequeath the sum of $_____ to the Boston Symphony Orchestra, Symphony Hall, Boston, MA 02115, tax ID #04-2103550."

She certainly followed up on those instructions. After her death, Miss Finnerty's estate gave the BSO more than $1 million to endow the Assistant Conductor chair in perpetuity.

If you would like to talk with one of our professional development officers about leaving your legacy at the Symphony, please call (617) 638-9269 or e-mail nbaker@bso.org. You may be assured of complete confidentiality.

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photo by Nick Wheeler

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125th Season, 2005-2006



CHAMBER PRELUDE I
Saturday, October 15, at 6

COMMUNITY CONCERT I
Sunday, October 16, at 3, at Bethany Congregational Church, Foxboro

This free concert is generously supported by the State Street Foundation.

ELIZABETH OSTLING, flute
KEISUKE WAKAO, oboe
IAN GREITZER, clarinet
RICHARD RANTI, bassoon
RICHARD SEBRING, horn
YA-FEI CHUANG, piano

RAVEL — *Le Tombeau de Couperin*, arranged for woodwind quintet by Mason Jones
- Prelude
- Fugue
- Menuet
- Rigaudon

TANSMAN — Suite for Wind Trio
- Dialogue
- Scherzino
- Aria
- Finale

POULENC — Sextet for piano, flute, oboe, clarinet, bassoon, and horn
- Allegro vivace
- Divertissement: Andantino
- Finale: Prestissimo

FRANÇAIX — *L'Heure du berger*, for piano and wind quintet
- I. Les Vieux beaux
- II. Pin-Up Girls
- III. Les Petits nerveux

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Maurice Ravel (1875-1937)
Le Tombeau de Couperin, arranged for woodwind quintet by Mason Jones

Maurice Ravel was the consummate piano composer, although he is better known to a wide audience for his brilliantly and imaginatively scored orchestral music. Influenced by Debussy, he is usually aligned with the musical Impressionism of which Debussy was the creator, but throughout Ravel's music we find an interest in the abstract, purely musical ideas of Classical and Baroque models.

Ravel's piano music reflects both sides of his aesthetic concern. In works like *Jeux d'eau* ("Play of water") and the suites *Miroirs* and *Gaspard de la nuit*, he paints tone-pictures with piano textures every bit as imaginative and varied as those of his instrumental scores. On the other hand are the abstract genre pieces, such as the Sonatine and a number of works based on dance forms, including the *Pavane pour une infante défunte* and the suite of *Valses nobles et sentimentales*. The present piece, *Le Tombeau de Couperin*, expands the genre piece to the level of the Baroque suite.

In spring 1914 Ravel had transcribed a Forlane (a dance form found in the typical French Baroque suite) from François Couperin's *Concert royal*. This engagement with the Baroque master touched off Ravel's homage, which he began in 1914 but didn't finish until 1917 because of a stint in a non-combatant role in World War I (a voluntary choice—Ravel was thirty-nine, in addition to being physically small and weak). In the interim the piece went from being an homage to Couperin, or as Ravel put it, to 18th-century French music as a whole, and gained further gravity as a memorial to seven of Ravel's friends who had died in the war. The movements of the original *Tombeau* are Prelude, Fugue, Forlane, Rigaudon, Menuet, and Toccata. Each is dedicated to a different deceased friend, with the exception of the Rigaudon, which is inscribed to the brothers Pierre and Pascal Gaudin.

The pianist Marguerite Long (the wife of the dedicatee of the Toccata) gave the suite's first performance in 1919; that same year Ravel chose four of the six movements for orchestration, leaving out the non-dance movements (the Fugue and Toccata). The arrangement for wind quintet that we hear tonight is by former Philadelphia principal horn Mason Jones, who chose to include the Fugue movement of the original piano suite and to omit the Forlane and Toccata. The oboe takes the principal melody in the Prelude, as it does in Ravel's orchestration. There is a constant flow of sixteenth-notes throughout. The Fugue features a tentative but lyric theme. Jones opts to position the quietly stately Menuet as the third movement, then ends the piece with the Rigaudon, a lively French dance.

Alexandre Tansman (1897-1986)
Suite for Wind Trio

Alexandre Tansman was born in Łódź, Poland, but moved to Paris in 1920, where he remained for most of the rest of his long life. Having begun composing at nine, he had attended the Łódź Conservatory before earning a doctorate in law at Warsaw University. Although he had some early success in Poland, seeing several works performed while still in his teens and winning three prizes in the 1919 Grand Prize of Poland competition, he found his home country's musical culture too conservative for his style, which incorporated elements of polytonality and atonality. In France he became part of a scene that included Stravinsky, Ravel, and Martinů, the latter arriving fresh from Bohemia in 1923. Future Boston Symphony conductor Serge Koussevitzky took up Tansman's music for his Paris concerts, conducting the *Scherzo*

photo by Nick Wheeler

sinfonico in 1923 there and leading the BSO in first performances of his A minor Symphony (No. 2) in March 1927 and his Piano Concerto No. 2, with the composer as soloist, in December 1927/January 1928.

Tansman became a French citizen in 1938, also that year marrying Colette Cras, daughter of the French composer (and naval admiral) Jean Cras. Soon, however, like Martinů and so many others, he and his family were compelled to flee the country after being blacklisted by Nazi authorities. In 1941 he settled in Los Angeles, mixing with other expatriate European musicians there, renewing his acquaintance with Stravinsky and Milhaud, and getting to know Schoenberg. He even wrote a few film scores, including music for *Flesh and Fantasy* (starring Edward G. Robinson) and *Paris Underground*. In 1946, though, he returned to Paris.

Following his return to France, career fortunes for the still respected Tansman suffered a perhaps inevitable, albeit ill-deserved, decline in the face of the nearly overwhelming push for the "new" among younger, and a few older, composers. (The BSO hasn't played Tansman's work since 1956, when Vladimir Golschmann gave the first American performances of his 1954 Concerto for Orchestra.) His style in the 1920s and '30s shared much with that of his progressive contemporaries, being a harmonically adventurous neoclassicism touched by his love of Chopin and the music of his home country, also fashionably borrowing now and then from jazz. His Jewish background figures in some works, including a *Hebraic Overture*. He wrote prolifically in all genres, including seven operas, nine symphonies, and much chamber and choral music, and in 1948 wrote a book on Stravinsky. In 1983 he won the Polish Medal of Cultural Merit. He died in Paris on November 15, 1986.

Tansman's Suite for Wind Trio (oboe, clarinet, and bassoon) dates from 1949, following his return to Paris from the United States. It is a masterfully crafted little work in four movements (slow-fast-slow-fast), using chromatically colored modality along the lines of Stravinsky or Milhaud. Tansman's smooth melodic and contrapuntal writing in the slow, lyrical movements lacks the affectedness that French neoclassicism often deliberately courted, and the fast passages have a bounce and verve traceable, perhaps, to his Polish heritage. The first (Dialogue) and third (Aria) movements are both mournful and bittersweet, with fine balance among the three instruments. In the somewhat more chromatic Aria, a middle section, set off by short bassoon cadenzas, refers obliquely to the first movement. The second movement (Scherzino), based on a quick, aggressive five-beat measure, begins with a bassoon ostinato, over which oboe and clarinet play in rhythmic unison; then the ensemble fragments and reworks the material in rearrangements of its small motifs. In the Finale, we are left unsure of the beat pattern—is it two, or three, or both?—for the first highly charged section, a movement unto itself. A slow coda again referring to the melancholy first and third movements closes the work.

Francis Poulenc (1899-1963)
Sextuor for piano, flute, oboe, clarinet, bassoon, and horn

Critic Claude Rostand once wrote of Poulenc that he was "part monk, part gutter-snipe," a neat characterization of the two strikingly different aspects of his musical personality. Much of his work from the early 1920s, when he was associated with the highly publicized "Groupe des Six," is lighthearted, even frivolous, sometimes bawdy, and thoroughly Parisian. An opposing strain appeared in his musical character in the middle '30s, when the death of a close friend prompted the composition of a sacred choral work. Thereafter sacred and secular mingled almost equally in his output, and he could shift even within the context of a single phrase from melancholy or somber lyricism to nose-thumbing impertinence. As Ned Rorem said in a memorial tribute, Poulenc was "a whole man always interlocking soul and flesh, sacred and profane."

Possessing the least formal musical education of any noted 20th-century composer, Poulenc learned from the music that he liked. His own comment is the best summary:

> The music of Roussel, more cerebral than Satie's, seems to me to have opened a door on the future. I admire it profoundly; it is disciplined, orderly, and yet full of feeling. I love Chabrier: *España* is a marvelous thing and the *Marche joyeuse* is a *chef-d'oeuvre*.... I consider [the Massenet operas] *Manon* and *Werther* as part of French national folklore. And I enjoy the quadrilles of Offenbach. Finally my gods are Bach, Mozart, Haydn, Chopin, Stravinsky, and Mussorgsky. You may say, what a concoction! But that's how I like music: taking my models everywhere, from what pleases me.

Poulenc originally composed his *Sextuor* for piano and winds in 1932, but he was dissatisfied with the work and rewrote it entirely in 1939. It is a composition of enormous charm, hardly profound, but brilliantly written for the participating instruments. The piano—Poulenc's own instrument—is without doubt the leader, with scarcely a measure of rest in the entire work. The winds carry on a cheeky dialogue throughout. The work is essentially a divertissement; though sudden turns of mood and feeling recall the serious side of the composer, the overall spirit remains fundamentally lighthearted.

Jean Françaix (1912-97)
L'Heure du berger, for piano and wind quintet

Jean Françaix was a precociously gifted musician whose parents were themselves professional musicians and music teachers. He was born in Le Mans, France, where his father was director of the Le Mans Conservatoire, and was immersed in a musical environment from an early age. His parents were encouraged by Ravel to foster the youngster's gifts, and while still young he began studies with Nadia Boulanger, the famous pedagogue. Françaix became a scintillating performer as solo pianist and accompanist, and a prolific composer, writing several operas and ballets, a few film scores, numerous orchestra works and concertos, a wide range of chamber pieces, and both choral and solo vocal works. His style was more or less a French neoclassicism, often using modern techniques within a firmly tonal context.

Although Françaix was more or less a generation younger than Poulenc, Milhaud, and Honegger, his approach to music shares with the "Les Six" composers a certain irreverence and irony as well as a penchant for the entertaining and the brilliant. In the tradition of Ravel, he was an outstanding and imaginative orchestrator. One of his best-known accomplishments was his orchestration of Poulenc's *L'Histoire de Babar* at the composer's request.

L'Heure de berger ("The Shepherd's Hour") exists in two arrangements by the composer: the present one for piano and winds, and another for piano with string quintet. (There is also a nonet version, arranged by Friedrich Wanek.) The title is a figure of speech, referring to the hour of the lover's tryst, or more broadly "when the time is ripe." The piece, which was actually written for a Parisian restaurant to be used as background music, is an illustration in three movements of three kinds of French country people. The first, "Les Vieux beaux" ("The beautiful aged") uses glissandi in the winds over sprightly rhythms to evoke something slightly awry. A quicker middle section is full of staccato chromatic scales. The second movement, "Pin-Up Girls," is

languid, featuring a virtuosic solo turn for the clarinet. "Les Petits nerveux" is meant to depict different characteristics of "nervous young men."

—Notes by Robert Kirzinger (Ravel, Tansman, Françaix) and Steven Ledbetter (Poulenc)

Elizabeth Ostling joined the Boston Symphony Orchestra as assistant principal flute in September 1994 and was named associate principal flute as of the 1997-98 season, having served as acting principal from March 1995. She is also principal flute of the Boston Pops Orchestra. Ms. Ostling grew up in Ridgewood, New Jersey, and graduated in May 1994 from the Curtis Institute of Music in Philadelphia, where she was a student of Julius Baker and Jeffrey Khaner. During her freshman year at Curtis she won first prize in the quadrennial Koussevitzky Competition for Woodwinds in New York City. As a Tanglewood Music Center Fellow she was featured during Tanglewood's annual Festival of Contemporary Music as soloist in Michael Gandolfi's chamber concerto, *Caution to the Wind*. Ms. Ostling has premiered two works written just for her: Gandolfi's *Geppetto's Workshop* for flute and piano, and (with the Metamorphosen Chamber Orchestra) Dan Coleman's *Pavanes and Symmetries*. As soloist with orchestra she has also appeared with the Boston Pops, the New Jersey Symphony Orchestra, and the Ridgewood Symphony Orchestra in her hometown. A frequent performer in solo and chamber recitals, she has also appeared with the Boston Symphony Chamber Players and the Boston Artists Ensemble.

Keisuke Wakao joined the Boston Symphony Orchestra as assistant principal oboe in the fall of 1990, having previously been a member of the New World Symphony since its inaugural season. A native of Tokyo, Mr. Wakao received his performance diploma from the Manhattan School of Music, where he served on the faculty following his graduation in 1987. He performed with the New Japan Philharmonic under Seiji Ozawa in 1985 and made his concerto debut with the Tokyo Symphony Orchestra under Kazuyoshi Akiyama in the summer of 1989. Since that time he has made numerous solo appearances, including performances with the Boston Pops Orchestra under John Williams and the Tokyo City Philharmonic Orchestra. In 1994 he was invited to participate in the chamber music division of the Spoleto Festival in Italy. He made his Tokyo recital debut in September 1997 and performed with pianist Christoph Eschenbach in a recital at Sapporo's Pacific Festival in July 1998. At the Manhattan School, Mr. Wakao studied with Joseph Robinson, principal oboist of the New York Philharmonic, with whom he gave a joint recital in Tokyo in 1984. While a Fellow at the Tanglewood Music Center in 1984 and 1987 he studied with Alfred Genovese and Ralph Gomberg. A finalist in the 1988 Lucarelli International Oboe Competition at Carnegie Hall, Mr. Wakao started the Keisuke Wakao Oboe Camp in Tokyo in 1988 and is currently on the faculty of the New England Conservatory of Music.

Ian Greitzer serves as principal clarinet of the Boston Pops Esplanade Orchestra, the Rhode Island Philharmonic, and the Boston Classical Orchestra, and also performs with the Boston Symphony, Cantata Singers, the Boston Modern Orchestra Project, and Collage New Music. He holds bachelor of music and master of music degrees from the New England Conservatory and was a Fellow of the Tanglewood Music Center. A devoted performer of contemporary music, he is a member of Boston Musica Viva, the Dinosaur Annex Music Ensemble, and the Pro Arte Chamber Orchestra of Boston. He has appeared at the Rockport (MA) Chamber Music Festival, Blossom Festival, Ravinia, Wolf Trap, Rockport (ME) Chamber Music Festival, Newport Music Festival, and Tanglewood, and has performed at the Library of Congress, Carnegie Recital Hall, and at the Edinburgh Festival. Mr. Greitzer has also appeared in concert with the Blair, Manhattan, Lydian, and Vermeer string quartets, and is a founding member of Zephyr (wind quintet-in-residence at The Boston Conservatory), the Arada Trio, the New England Woodwind Quintet, and the Extension Works New Music Ensemble. Mr. Greitzer is on the faculties of The Boston Conservatory, Rhode Island College, and Boston University College of Fine Arts. He has recorded for South German Radio, Philips, CRI, Koch International, Northeastern Records, Nu Classix, New World, and Newport Classics.

Associate principal bassoonist **Richard Ranti** joined the Boston Symphony Orchestra at the start of the 1989-90 season; he is also principal bassoonist of the Boston Pops Orchestra. Born in Montreal, Mr. Ranti started bassoon at age ten, studying with Sidney Rosenberg and David Carroll. After graduating from Interlochen Arts Academy, he studied with Sol Schoenbach at the Curtis Institute of Music. At nineteen he won the second bassoon position in the Philadelphia Orchestra; he spent six years with that orchestra, the last as acting associate principal. A 1982 Fellow at the Tanglewood Music Center, Mr. Ranti has also participated in the Spoleto and Marlboro festivals. He won second prize in the 1982 Toulon International Bassoon Competition and is the recipient of two Canada Council grants. Mr. Ranti can be heard frequently in Boston-area chamber performances with groups such as the Walden Chamber Players, with whom he has recorded an album of bassoon and string music. He is on the faculty of both the New England Conservatory and Boston University School for the Arts.

Richard Sebring is associate principal horn of the Boston Symphony Orchestra and principal horn of the Boston Pops Orchestra. Born and raised in Concord, Massachusetts, Mr. Sebring studied at Indiana University, the New England Conservatory of Music, and the University of Washington. In 1979 he was a Tanglewood Music Center Fellow. Previously principal horn of the Rochester Philharmonic, he joined the BSO in 1981 as third horn; he became associate principal horn of the BSO and principal horn of the Boston Pops Orchestra in 1982. Mr. Sebring has been soloist with the Boston Symphony in Boston, at Tanglewood, and on tour; he has also been soloist with the Boston Pops Orchestra. A faculty member at the New England Conservatory of Music, he is also a member of the Walden Chamber Players. Mr. Sebring is an active studio musician whose work was featured prominently in John Williams's score for the motion picture *Saving Private Ryan*.

A prizewinner at the Cologne International Piano Competition at eighteen, **Ya-Fei Chuang** has appeared at such festivals as the European Music Festival (Stuttgart), Schleswig-Holstein, the Brahms-Tage, the Bach Festival in Leipzig, Ireland's Shannon Festival, Oulu (Finland), Ravinia, and the Oregon Bach Festival. She has appeared with the Spectrum Concerts in Berlin, at the Fromm Foundation concerts at Harvard, and at the American Academy of Arts and Sciences in Cambridge, MA, performing in such venues as the Cologne and Berlin Philharmonien, Schauspielhaus Berlin, and Gewandhaus Leipzig. She has worked as a duo-partner with Kim Kashkashian, Boris Pergamenshikov, and Robert Levin, and has performed with members of the Philadelphia Orchestra, Berlin Philharmonic, and Boston Symphony. Upcoming solo engagements include concerts for the Handel & Haydn Society, Gardner Museum, Emmanuel Music in Boston, the Gilmore International Keyboard Festival, the European Music Festival in Stuttgart, the Piano Festival Ruhr, and the Beethoven Festival in Warsaw, as well as in Vienna, Salzburg, Prague, and Ireland, and appearances with Christoph Eschenbach. Ya-Fei Chuang first performed on television in her native Taiwan at age eight and gave her first public solo recital at age nine. She moved to Germany at thirteen to pursue studies at the Musikhochschule Freiburg, where she obtained a graduate degree with honors, followed by a final performance degree from the Musikhochschule Cologne. She subsequently received a Graduate Diploma from the New England Conservatory, studying with Russell Sherman.

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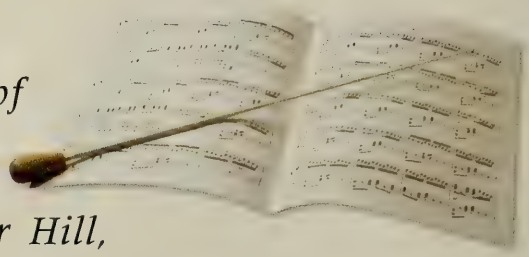




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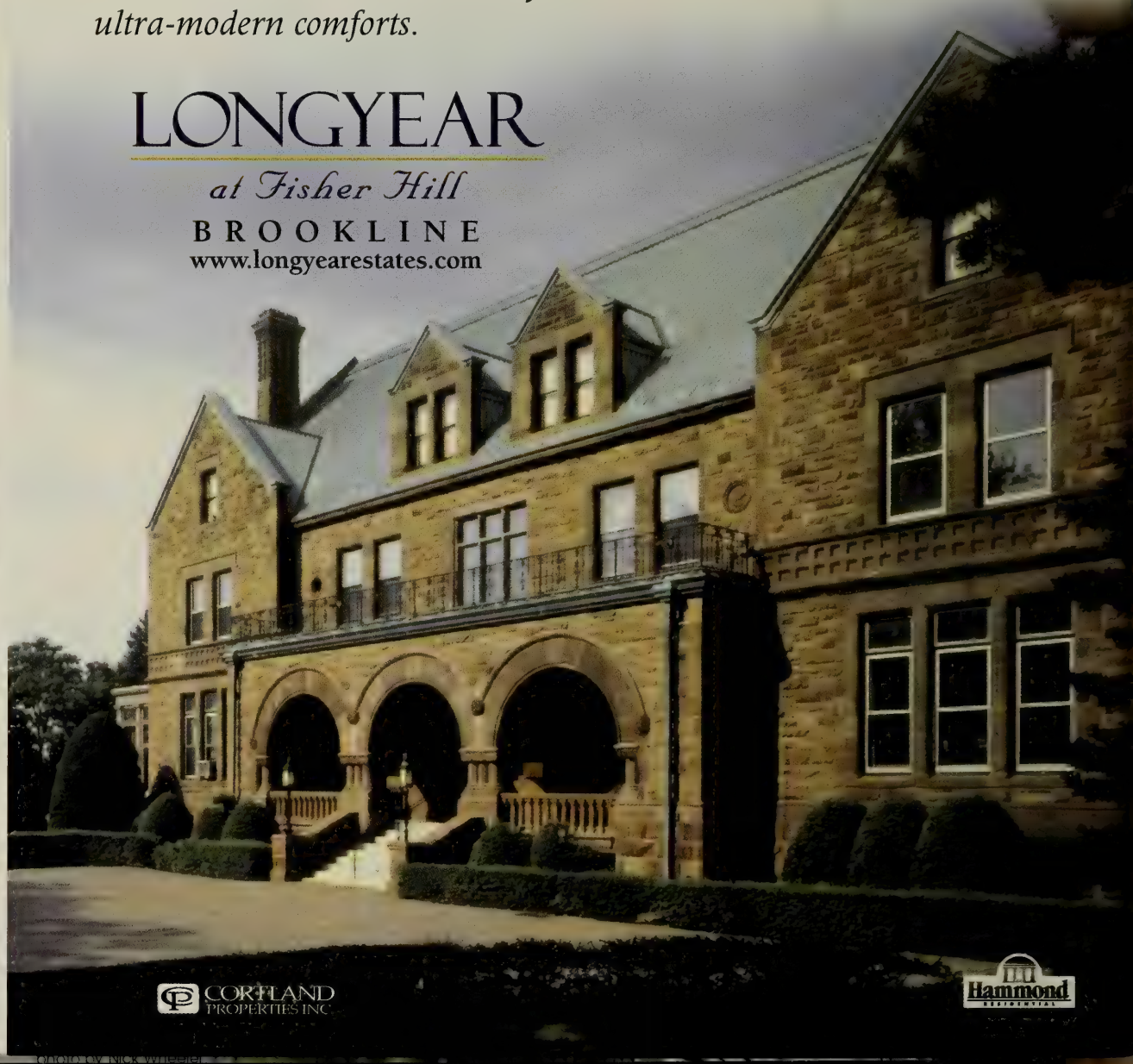
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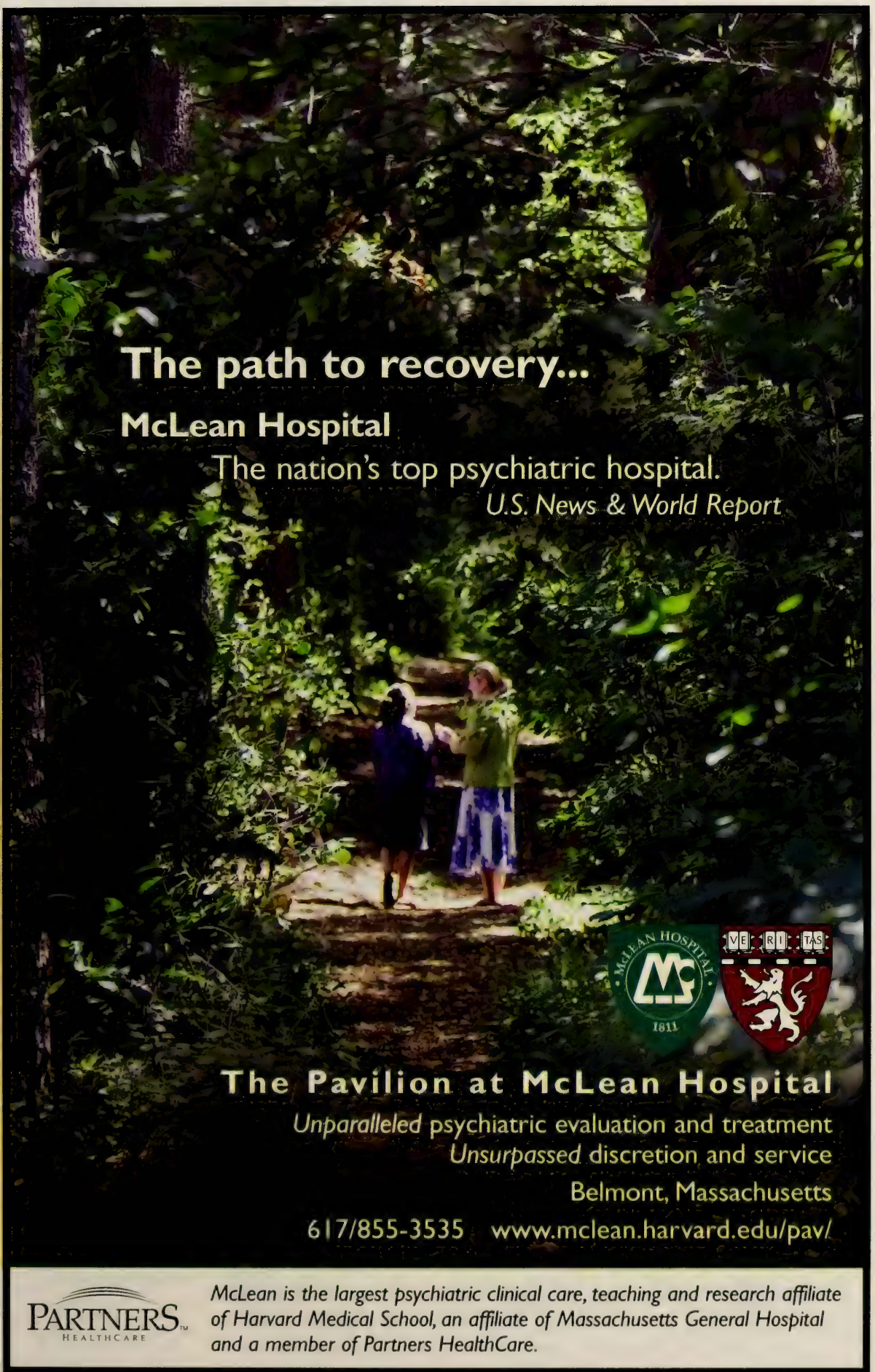
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This week's Pre-Concert Talks are given by Harlow Robinson, Northeastern University.

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BSO

The Eloise and Raymond H. Ostrander Memorial Concert
Thursday, October 20, 2005

Eloise and Raymond H. Ostrander lived in Weston for many years and attended the Thursday 'B' series in Symphony Hall for twenty-three years. Mr. and Mrs. Ostrander were married in 1947; they moved from Weston to Sandwich, Massachusetts, in 1971. Mrs. Ostrander died in 1991. Mr. Ostrander taught in public schools in Livonia and in Springwater, New York. He was high school principal in Springwater, Caledonia, and Herkimer, New York, and superintendent of the Oak Ridge Schools in Oak Ridge, Tennessee, and the Mineola Public Schools in Mineola, New York. He was Professor of Education and Chairman of the Department of Administration at Boston University from 1961 to 1971. Ray Ostrander was active in numerous educational organizations. He co-authored a textbook on educational administration and wrote numerous articles for professional journals. During his life in Sandwich he served on several town committees and was actively involved in the Cape Cod Conservatory. In recognition of their generous bequest, a Thursday-night BSO subscription concert each October has been designated "The Eloise and Raymond H. Ostrander Memorial Concert."

An Exhibit at the Boston Public Library: "The Boston Symphony Orchestra: A 125-Year Retrospective"

To celebrate the Boston Symphony Orchestra's 125-year history, the Boston Public Library is exhibiting—from September 15 through November 18—materials from its Music Department with items from the Koussevitzky Collection, the R. Laning Humphrey Journalistic Archive, the Walter Piston Collection, and the Allen A. Brown Collection. In addition to BSO programs, concert reviews, and published scores, the exhibit also includes manuscripts such as *Peter and the Wolf*, manuscript facsimiles including Piston's Pulitzer Prize-winning Symphony No. 3 (along with the composer's Pulitzer Prize award), memorabilia from the Koussevitzky Collection including his cigarette case, silver baton, and samovar set, plus additional awards, photographs, and works of art. In announcing this exhibit, the BPL noted that "throughout its 125-year history, the Boston Symphony Orchestra has provided the citizens of Boston and the Commonwealth of Massachusetts years of wonderful music. It has contributed to the music community with its commissions of local and world talents and has played a major role in the recognition of American music."

Getting Things Right...

The pianists in the BSO's season-opening performances (September 30/October 1) of Saint-Saëns's *Organ Symphony* went unidentified in the program book. They were Vytas Baksys and Deborah DeWolf Emery.

An unclear notation in the BSO's performance history file led, at the start of the program note, to our listing Saint-Saëns himself as the organist for a November 1906 performance of the *Organ Symphony* under Karl Muck. In fact, though the 71-year-old composer was present here for that special "Saint-Saëns concert"—an evening called "one of the most important musical events Boston has known for many years" and "one of the great events in Boston's musical history" in the subsequent reviews—his onstage role was as pianist, in his own Piano Concerto No. 2 (the G minor) and three of his solo piano pieces (*Valse nonchalante*, *Valse mignonne*, and *Valse canariote*), plus, as an encore, "a fantasie on a familiar Haydn sym-

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phony air, which pleased the audience as much as anything during the evening."

And, finally, the program book for those same concerts failed to include an important source of information for those interested in reading about Darius Milhaud—his autobiography, *Notes Sans Musique*, published originally in Paris in 1949, revised and enlarged as *Ma Vie Heureuse* in 1974, then published in English translation as *Notes Without Music* in 1952.

Signings at the Symphony Shop

There will be two pairs of CD and book signings at the Symphony Shop in October. This Friday afternoon, October 21, and Saturday night, October 22, the young violinist Julia Fischer, who will be performing the Sibelius Violin Concerto with the BSO, will sign copies of her CDs at the Symphony Shop following the concerts on those dates. On Friday afternoon, October 28, and Saturday night, October 29, before the concerts and during intermission on each date, former BSO program annotator Michael Steinberg, on hand to do that week's Pre-Concert Talks, will sign copies of his latest book, *Choral Masterworks–A Listener's Guide*.

Boston Symphony Chamber Players 2005-2006 Season at Jordan Hall Four Sunday Afternoons at 3 p.m.

The Boston Symphony Chamber Players perform four Sunday-afternoon concerts this season at Jordan Hall at the New England Conservatory, beginning with a program of Beethoven, Gounod, and Gandolfi (the latter's work a world premiere commissioned for the Chamber Players by the St. Botolph Club) this Sunday, October 23, at 3 p.m. The season continues with music of J.S. Bach, Copland, and Stravinsky on January 8, Orff, Hindemith, and Schubert on March 26, and an all-Mozart program on April 30. Subscriptions for the four-concert series are available at $100, $74, and $58. Single tickets are $30, $22, and $17. Tickets may be purchased through SymphonyCharge at (617) 266-1200, at the Symphony Hall box office, or online at www.bso.org. On the day of the concert, tickets are available only at the Jordan Hall box office, 30 Gainsborough Street.

On Display in Symphony Hall

This season's BSO Archives exhibit marks the 125th anniversary of the Boston Symphony Orchestra. In addition to the many important photographs, letters, and scores from the BSO Archives that fill the exhibit cases throughout Symphony Hall to document the BSO's founding in 1881 and its 125-year history, the BSO has received on loan from the Library of Congress's Music Division the original manuscript scores for two pieces closely associated with the BSO—Béla Bartók's Concerto for Orchestra, commissioned by the Koussevitzky Music Foundation and given its world premiere by Serge Koussevitzky and the BSO on December 1, 1944; and Henri Dutilleux's Symphony No. 2, commissioned jointly by the BSO and the Koussevitzky Music Foundation and given its world premiere by the BSO under Charles Munch on December 11, 1959. Also among the important artifacts on display throughout the season are the original manuscript of Igor Stravinsky's *Symphony of Psalms* (a BSO 50th-anniversary commission) and the score of Beethoven's *Missa Solemnis*, just recently returned to the BSO, that was used for Symphony Hall's inaugural concert on October 15, 1900.



Shown here is a plaster relief of a Bacchic procession mounted originally in Symphony Hall in the early 1900s, then taken down in the early 1980s and left to languish in Symphony Hall's basement for more than twenty years. The restoration of the plaster relief by Carol Snow and Nina Vinogradskaya and its reinstallation by Mystic Scenic Studios were made possible through a gift from Deborah M. Hauser.

Pre-Concert Talks

Pre-Concert Talks available free of charge to BSO ticket holders precede all Boston Symphony concerts and Open Rehearsals, starting at 6:45 p.m. prior to evening concerts, 12:15 p.m. prior to Friday-afternoon concerts, one hour before the start of morning and evening Open Rehearsals, and at 1:45 p.m. prior to Sunday-afternoon concerts. Given by a variety of distinguished speakers from Boston's musical community, these informative half-hour talks include recorded examples from the music being performed. This week, BSO Director of Program Publications Marc Mandel discusses Sibelius and Shostakovich. In the weeks ahead, former BSO annotator Michael Steinberg discusses Mozart and Tippett (October 27-29), and Marc Mandel (Nov. 9 Open Rehearsal) and Harlow Robinson of Northeastern University (Nov. 10-15) discuss Beethoven, Schnittke, and Tchaikovsky.

Comings and Goings...

Please note that latecomers will be seated by the patron service staff during the first convenient pause in the program. In addition, please also note that patrons who leave the hall during the performance will not be allowed to reenter until the next convenient pause in the program, so as not to disturb the performers or other audience members while the concert is in progress. We thank you for your cooperation in these matters.

Attention, Friday-afternoon Subscribers: Bus Service to Symphony Hall

If you're tired of fighting traffic and searching for a parking space when you come to Friday-afternoon Boston Symphony concerts, why not consider taking the bus from your community directly to Symphony Hall? Under the auspices of the Boston Symphony Association of Volunteers, the following communities sponsor round-trip bus service for the Friday afternoon concerts for a nominal fee: Beverly, Cape Cod, Concord, Marblehead/Swampscott, Wellesley, South Shore, and Weston in Massachusetts; Concord, North Hampton, and Peterborough in New Hampshire; western New Hampshire; and Rhode Island. Taking advantage of your area's bus service not only helps to keep this convenient service operating, but also provides opportunities to spend more time with your Symphony friends, meet new people, and conserve energy. In addition, many of the participating communities make a substantial contribution to the BSO from the proceeds. If you would like to start a service from your community, or would like further information about bus transportation to Friday-afternoon Boston Symphony concerts, please call the Volunteer Office at (617) 638-9390.

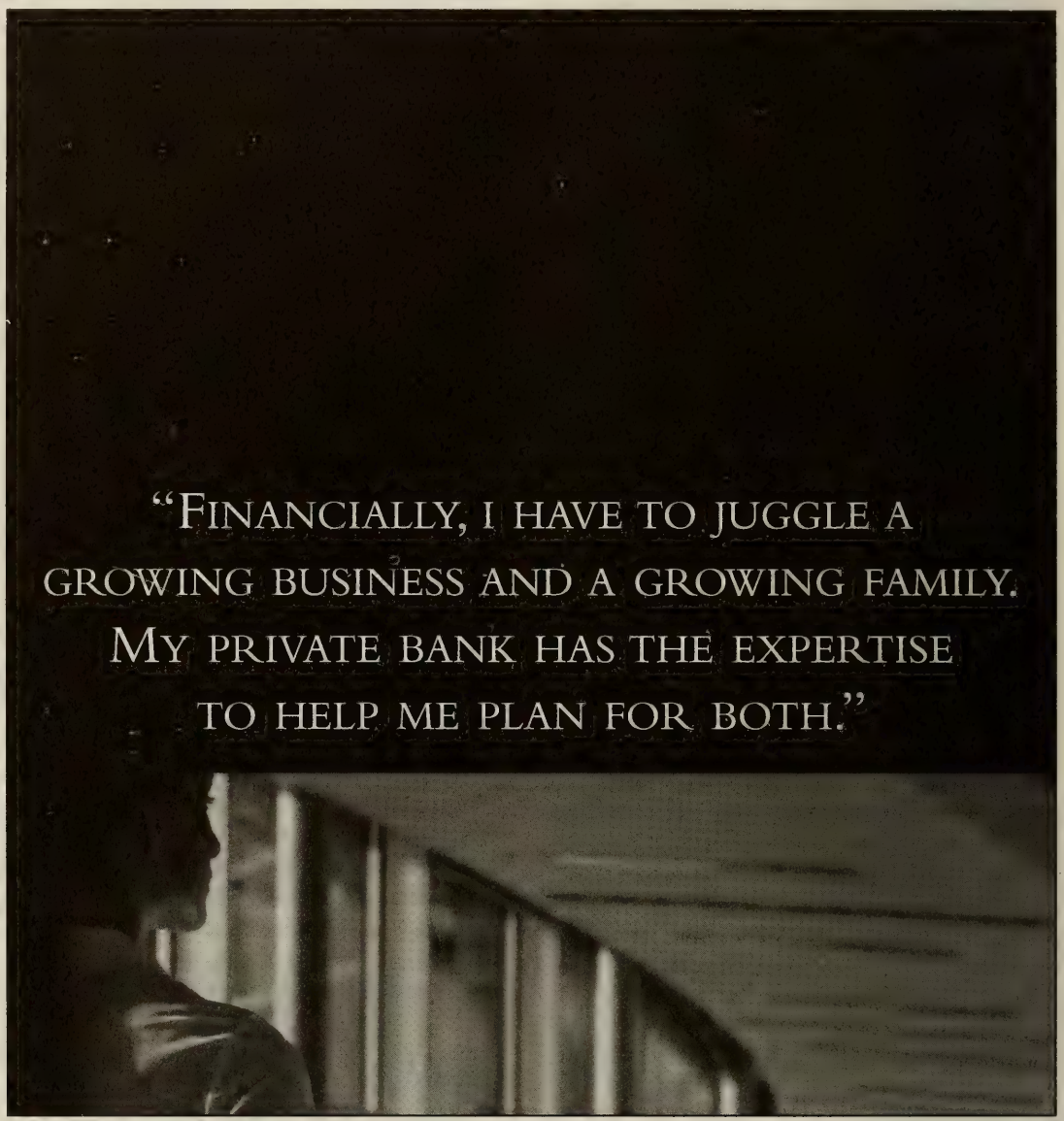
Symphony Hall Tours

The Boston Symphony Association of Volunteers offers tours of Symphony Hall throughout the Symphony season. Experienced volunteer guides discuss the history and traditions of the BSO and its world-famous home, Symphony Hall, as the group is escorted through public and selected "behind-the-scenes" areas of the building. Free walk-up tours lasting approximately one hour take place on the first Saturday of each month at 1:30 p.m. (excluding April 1, 2006) and every Wednesday at 4:30 p.m. (excluding the Holiday Pops season in December). All tours begin in the Massachusetts Avenue lobby of Symphony Hall, where the guide meets participants for entrance to the building. No reservations are necessary. In addition, group tours—free for New England school and community groups, or at a minimal charge for tours arranged through commercial tour operators—can be arranged in advance (the BSO's schedule permitting) by contacting the BSAV Office at (617) 638-9391 or by e-mailing bsav@bso.org.

With Thanks

BSO subscription concerts are supported in part by a grant from the Boston Cultural Council, which is funded by the Massachusetts Cultural Council and administered by the Mayor's Office of Arts, Tourism, and Special Events.

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BSO 125
YOU DON'T WANT TO MISS...

SIR MICHAEL TIPPETT's *A Child of Our Time*, for soloists, chorus, and orchestra, preceded by MOZART's *Posthorn* Serenade in D, K.320

SIR COLIN DAVIS conducting the
BOSTON SYMPHONY ORCHESTRA
INDRA THOMAS, CATHERINE WYN-ROGERS, PAUL GROVES, and ALASTAIR MILES, vocal soloists
TANGLEWOOD FESTIVAL CHORUS, JOHN OLIVER, conductor

Thursday, October 27, at 8
Friday, October 28, at 1:30
Saturday, October 29, at 8

One of the most extraordinary events of Sir Colin Davis's tenure here as the BSO's principal guest conductor from 1972 to 1984 took place in January 1978, when he and the Boston Symphony Orchestra introduced Boston audiences to Sir Michael Tippett's great oratorio *A Child of Our Time*. A tireless advocate of Tippett's music, Sir Colin then repeated the work with the BSO at Carnegie Hall in New York—the work's first professional performances in that city. It was subsequently played again by the orchestra that summer at Tanglewood, with Tippett himself on the podium—the BSO's last performance of the work until this season.


Sir Colin Davis

The impetus for *A Child of Our Time* was the 1938 assassination—leading to retaliatory pogroms prior to the start of World War II—of a German diplomat by a young Polish Jew whose mother had fallen into Nazi hands. Tippett began the oratorio in 1939, employing a text of his own and creating a universal statement in words and music focusing on man's inhumanity to man. The premiere of the hour-long work on March 19, 1944, in London propelled the composer to public attention. As precedents for his oratorio, Tippett looked to Bach's Passions and Handel's *Messiah*, but he also introduced into his piece the very particular sound of five Negro spirituals (among them "Let My People Go," "Nobody Knows the Trouble I've Seen," and "Deep River"), using them as powerful and dramatic commentary in a manner similar to the use of chorales in Bach's Passions.

Writing in the *Boston Globe*, critic Richard Dyer characterized the BSO's 1978 performance under Sir Colin as "one of the orchestra's great evenings," an "impassioned and eloquent performance" of "one of the fullest realizations in music of compassionate and angry and humane response to what is inhuman in human nature." In the *Boston Phoenix*, Lloyd Schwarz wrote, "The performance was stag-

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Sweet Honey In The Rock


András Schiff

October

András Schiff piano
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Oct 8 | Sat | 8pm
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Tsai Performance Center

Cecilia Bartoli mezzo-soprano
Oct 23 | Sun | 3pm
Symphony Hall

Limón Dance Company
Oct 29 & 30
Sat | 8pm & Sun | 3pm
Tsai Performance Center

Wynton Marsalis
Oct 30 | Sun | 5pm
Sanders Theatre

November

Sweet Honey In The Rock
Nov 5 | Sat | 8pm
Symphony Hall

Stefan Jackiw violin
Boston Marquee
Nov 6 | Sun | 3pm
NEC's Jordan Hall

Juilliard String Quartet
Nov 12 | Sat | 8pm
NEC's Jordan Hall

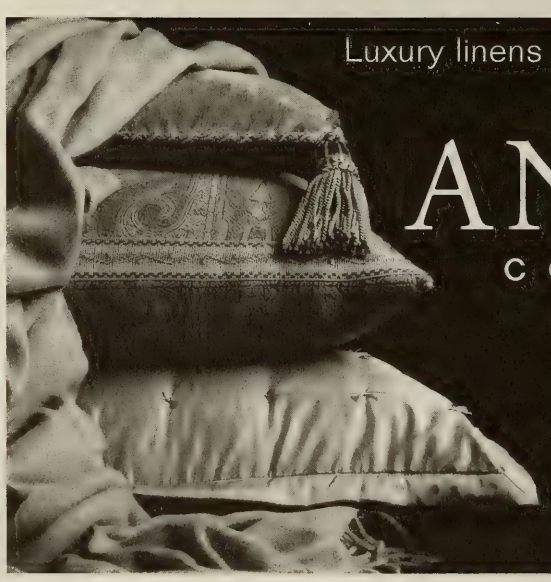
Deborah Voigt soprano
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Symphony Hall

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Symphony Hall

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gering," that he was "once again overwhelmed by Davis's rhythmic vitality, expansiveness, masterful control and total conviction." Writing in the *Christian Science Monitor*, Thor Eckert, Jr., expressed gratitude that these first Boston hearings came under the direction of Colin Davis, "for a more impassioned interpreter of Tippett's works would be hard to find.... The grand theatricality of the music, the rich textures and colors, flashed out brilliantly. In the Tanglewood Festival Chorus, Mr. Davis had the very best chorus available in Boston, magnificently prepared, as ever, by John Oliver." "Magnificent" was also the word used for the TFC's contribution by both the *Boston Globe* and *Boston Phoenix*, the *New York Times* noting that the chorus sang "with genuine fervor." The Tanglewood Festival Chorus, John Oliver, conductor, will again be featured in this season's performances.



Sir Michael Tippett conducting "A Child of Our Time" at Tanglewood on August 5, 1978

Don't miss this opportunity next week—on Thursday, October 27, at 8 p.m.; Friday afternoon, October 28, at 1:30 p.m.; and Saturday, October 29, at 8 p.m.—to hear Sir Michael Tippett's *A Child of Our Time* performed here again with Sir Colin Davis leading the Boston Symphony Orchestra, the Tanglewood Festival Chorus, and four internationally acclaimed soloists. It's sure to be a highlight of the BSO's 125th season.



BOSTON SYMPHONY 2005–2006

Chamber Players

at Jordan Hall at New England Conservatory

SUNDAY, OCTOBER 23, 2005 • 3PM

BEETHOVEN Octet in E-flat for winds, Op. 103

GANDOLFI *Plain Song, Fantastic Dances*
(world premiere; commissioned for the Boston Symphony Chamber Players by the St. Botolph Club)

BEETHOVEN Sextet in E-flat for two horns and string quartet, Op. 81b

GOUNOD *Petite Symphonie* for winds

Tickets: **$30, $22, $17**

Tickets may be purchased through SymphonyCharge at **(617) 266-1200** or at the Symphony Hall Box Office. On the day of the concert, tickets are only available at the Jordan Hall Box Office, which is located at 30 Gainsborough Street.

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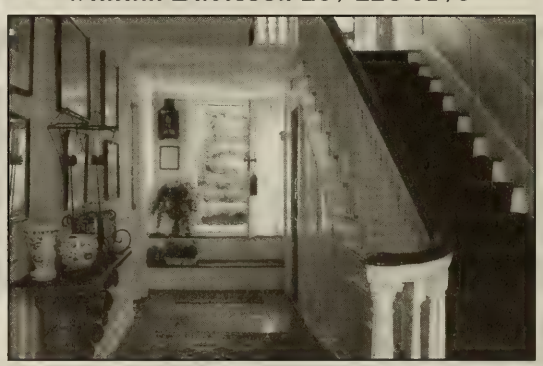


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A Brief History of Symphony Hall

The first home of the Boston Symphony Orchestra was the old Boston Music Hall, which stood downtown where the Orpheum Theatre now stands, held about 2,400 seats, and was threatened in 1893 by the city's road-building/rapid transit project. That summer, the BSO's founder, Major Henry Lee Higginson, organized a corporation to finance a new and permanent home for the orchestra. On October 15, 1900—some seven years and $750,000 later—the new hall was opened. The inaugural gala concluded with a performance of Beethoven's *Missa Solemnis* under the direction of then music director Wilhelm Gericke.

At Higginson's insistence, the architects—McKim, Mead & White of New York—engaged Wallace Clement Sabine, a young assistant professor of physics at Harvard, as their acoustical consultant, and Symphony Hall became the first auditorium designed in accordance with scientifically-derived acoustical principles. It is now ranked as one of the three best concert halls in the world, along with Amsterdam's Concertgebouw and Vienna's Musikverein. Bruno Walter called it "the most noble of American concert halls," and Herbert von Karajan, comparing it to the Musikverein, noted that "for much music, it is even better...because of the slightly lower reverberation time."



BSO conductor Wilhelm Gericke, who led the Symphony Hall inaugural concert

Symphony Hall is 61 feet high, 75 feet wide, and 125 feet long from the lower back wall to the front of the stage. The walls of the stage slope inward to help focus the sound. The side balconies are shallow so as not to trap any of the sound, and though the rear balconies are deeper, sound is properly reflected from the back walls. The recesses of the coffered ceiling help distribute the sound throughout the hall, as do the statue-filled niches along the three sides. The auditorium itself is centered within the building, with corridors and offices insulating it from noise outside. The leather seats are the ones installed for the hall's opening in 1900. With the exception of the wood floors, the hall is built of brick, steel, and plaster, with only a moderate amount of decoration, the original, more ornate plans for the building's exterior having been much simplified as a cost-reducing measure. But as architecture critic Robert Campbell has observed, upon penetrating the "outer carton" one discovers "the gift within—the lovely ornamented interior, with its delicate play of grays, its statues, its hint of giltwork, and, at concert time, its sculptural glitter of instruments on stage."

Symphony Hall was designed so that the rows of seats could be replaced by tables for Pops concerts. For BSO concerts, the hall seats 2,625. For Pops concerts, the capacity is 2,371, including 241 small tables on the main floor. To accommodate this flexible system—an innovation in 1900—an elevator, still in use, was built into the Symphony Hall floor. Once a year the five Symphony Hall chandeliers are lowered to the floor and all 394 lightbulbs are changed. The sixteen replicas of Greek and Roman statues—ten of mythical subjects, six of actual historical figures—are related to music, art, and literature. The statues were donated by a committee of 200 Symphony-goers and cast by P.P. Caproni and Brother, Boston, makers of plaster reproductions for public buildings and art schools. They were not ready for the opening concert, but appeared one by one during the first two seasons.



Architect's watercolor rendering of Symphony Hall prior to its construction

The Symphony Hall organ, an Aeolian-Skinner designed by G. Donald Harrison and

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installed in 1949, is considered one of the finest concert hall organs in the world. The console was autographed by Albert Schweitzer, who expressed his best wishes for the organ's tone. There are more than 4,800 pipes, ranging in size from 32 feet to less than six inches and located behind the organ pipe facade visible to the audience. The organ was commissioned to honor two milestones in 1950: the fiftieth anniversary of the hall's opening, and the 200th anniversary of the death of Johann Sebastian Bach. The 2004-2005 season brought the return to use of the Symphony Hall organ following a two-year renovation process by the firm of Foley-Baker, Inc., based in Tolland, CT.

Two radio booths used for the taping and broadcasting of concerts overlook the stage at audience-left. For recording sessions, equipment is installed in an area of the basement. The hall was completely air-conditioned during the summer of 1973, and in 1975 a six-passenger elevator was installed in the Massachusetts Avenue stairwell.



From 1906

Symphony Hall has been the scene of more than 250 world premieres, including major works by Samuel Barber, Béla Bartók, Elliott Carter, Aaron Copland, Henri Dutilleux, George Gershwin, Sofia Gubaidulina, John Harbison, Walter Piston, Sergei Prokofiev, Roger Sessions, Igor Stravinsky, Michael Tippett, John Williams, and Ellen Taaffe Zwilich. For many years the biggest civic building in Boston, it has also been used for many purposes other than concerts, among them the First Annual Automobile Show of the Boston Automobile Dealers' Association (1903), the Boston premiere of Cecil B. De Mille's film version of *Carmen* starring Geraldine Farrar (1915), the Boston Shoe Style Show (1919), a debate on American participation in the League of Nations (1919), a lecture/demonstration by Harry Houdini debunking spiritualism (1925), a spelling bee sponsored by the *Boston Herald* (1935), Communist Party meetings (1938-40; 1945), Jordan Marsh-sponsored fashion shows "dedicated to the working woman" (1940s), and all the inaugurations of former longtime Boston mayor James Michael Curley.

A couple of interesting points for observant concertgoers: The plaques on the proscenium arch were meant to be inscribed with the names of great composers, but the hall's original directors were able to agree unanimously only on Beethoven, so his remains the only name above the stage. The ornamental initials "BMH" in the staircase railings on the Huntington Avenue side (originally the main entrance) reflect the original idea to name the building Boston Music Hall, but the old Boston Music Hall, where the BSO had performed since its founding in 1881, was not demolished as planned, and a decision on a substitute name was not reached until Symphony Hall's opening.

In 1999, Symphony Hall was designated and registered by the United States Department of the Interior as a National Historic Landmark, a distinction marked in a special ceremony at the start of the 2000-01 season. In the 2000-01 season, the Boston Symphony Orchestra marked the centennial of its home, renewing Symphony Hall's role as a crucible for new music activity, as a civic resource, and as a public gathering place. The programming and celebratory events included world premieres of works commissioned by the BSO, the first steps of a new master plan that will strengthen Symphony Hall's public presence, and the launching of an initiative that will ultimately extend the sights and sounds of Symphony Hall via the internet. The Symphony Hall Centennial Season brought not only a commemoration, but a second inauguration. Symphony Hall was built for the purpose of expanding the presence of orchestral music here and now—a mission the BSO continues to carry forward into today's world and the world of tomorrow.

JAMES LEVINE


Koichi Miura

The 2005-06 season is James Levine's second as Music Director of the Boston Symphony Orchestra. Named Music Director Designate in October 2001, he is the orchestra's fourteenth music director since the BSO's founding in 1881, and the first American-born conductor to hold that position. Highlights of his twelve BSO programs for 2005-06 (three of which also go to Carnegie Hall in New York) include a season-opening all-French program (works by Berlioz, Debussy, Milhaud, and Saint-Saëns) celebrating the BSO's longstanding tradition of performing the French orchestral repertoire; historic works by Bartók, Debussy, Dutilleux, and Stravinsky given their world or American premieres by the BSO in the course of the past century; newly commissioned works from Elliott Carter, Jonathan Dawe, and Peter Lieberson; and five of eleven programs (to be divided between the BSO's 2005-06 and 2006-07 seasons) juxtaposing works by Beethoven and Schoenberg. Also in 2005-06, Mr. Levine will appear as both pianist and conductor in a Beethoven/Schoenberg program (featuring soprano Anja Silja and tenor Matthew Polenzani) with the Boston Symphony Chamber Players, and he will lead the BSO on tour in Chicago, Newark (at the New Jersey Performing Arts Center), Philadelphia, and Washington, D.C. This past summer at Tanglewood, Mr. Levine led concerts with the Boston Symphony Orchestra and the Tanglewood Music Center Orchestra, and worked with the TMC's Conducting and Vocal Fellows in classes devoted to orchestral repertoire, Lieder, and opera. Maestro Levine made his BSO debut in April 1972; he has since led the orchestra in repertoire ranging from Haydn, Mozart, Schumann, Brahms, Dvořák, Verdi, Mahler, and Debussy to music of Babbitt, Cage, Carter, Harbison, Ligeti, Sessions, and Wuorinen.

James Levine is also Music Director of the Metropolitan Opera, where, in the thirty-four years since his debut there, he has developed a relationship with that company unparalleled in its history and unique in the musical world today. All told at the Met he has led more than 2,000 performances of 80 different operas. His 2005-06 Met season includes a special Opening Night Gala, a new production of Donizetti's *Don Pasquale*, revivals of *Così fan tutte*, *Falstaff*, *Fidelio*, *Lohengrin*, *Parsifal*, and *Wozzeck*, and, to close the season, a gala concert honoring departing general manager Joseph Volpe, as well as three concerts each at Carnegie with the MET Orchestra (including a world premiere in May by Charles Wuorinen) and MET Chamber Ensemble (including a New York premiere in October by Elliott Carter). Also this season at Carnegie, he celebrates Milton Babbitt's ninetieth birthday in May with a program made entirely of that composer's music. Mr. Levine inaugurated the "Metropolitan Opera Presents" television series for PBS in 1977, founded its Young Artist Development Program in 1980, returned Wagner's complete *Der Ring des Nibelungen* to the repertoire in 1989 (in the Met's first integral cycles in 50 years), and reinstated recitals and concerts with Met artists at the opera house—a former Metropolitan tradition. Expanding on that tradition, he and the MET Orchestra began touring in concert in 1991, and have since performed around the world.

Outside the United States, Mr. Levine's activities are characterized by his intensive and enduring relationships with Europe's most distinguished musical organizations, especially the Berlin Philharmonic, the Vienna Philharmonic, and the summer festivals in Salzburg (1975-1993) and Bayreuth (1982-98). He was music director of the UBS Verbier Festival Orchestra from its founding in 2000 and, before coming to





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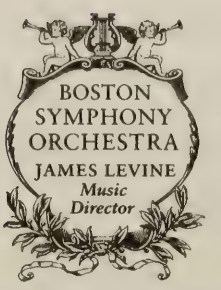
Boston, was chief conductor of the Munich Philharmonic from 1999 to 2004. In the United States he led the Chicago Symphony Orchestra for twenty summers as music director of the Ravinia Festival (1973-1993) and, concurrently, was music director of the Cincinnati May Festival (1973-1978). Besides his many recordings with the Metropolitan Opera and the MET Orchestra, he has amassed a substantial discography with such leading ensembles as the Berlin Philharmonic, Chicago Symphony, London Symphony, Philharmonia Orchestra, Munich Philharmonic, Dresden Staatskapelle, Philadelphia Orchestra, and Vienna Philharmonic. Over the last thirty years he has made more than 200 recordings of works ranging from Bach to Babbitt. Maestro Levine is also active as a pianist, performing chamber music and in collaboration with many of the world's great singers.

Born in Cincinnati, Ohio, on June 23, 1943, James Levine studied piano from age four and made his debut with the Cincinnati Symphony at ten, as soloist in Mendelssohn's D minor piano concerto. He was a participant at the Marlboro Festival in 1956 (including piano study with Rudolf Serkin) and at the Aspen Music Festival and School (where he would later teach and conduct) from 1957. In 1961 he entered the Juilliard School, where he studied conducting with Jean Morel and piano with Rosina Lhévinne (continuing on his work with her at Aspen). In 1964 he took part in the Ford Foundation-sponsored "American Conductors Project" with the Baltimore Symphony Orchestra and Alfred Wallenstein, Max Rudolf, and Fausto Cleva. As a direct result of his work there, he was invited by George Szell, who was on the jury, to become an assistant conductor (1964-1970) at the Cleveland Orchestra—at twenty-one, the youngest assistant conductor in that orchestra's history. During his Cleveland years, he also founded and was music director of the University Circle Orchestra at the Cleveland Institute of Music (1966-72).

James Levine was the first recipient (in 1980) of the annual Manhattan Cultural Award and in 1986 was presented with the Smetana Medal by the Czechoslovak government, following performances of the composer's *Má Vlast* in Vienna. He was the subject of a *Time* cover story in 1983, was named "Musician of the Year" by *Musical America* in 1984, and has been featured in a documentary in PBS's "American Masters" series. He holds numerous honorary doctorates and other international awards. In recent years Mr. Levine has received the Award for Distinguished Achievement in the Arts from New York's Third Street Music School Settlement; the Gold Medal for Service to Humanity from the National Institute of Social Sciences; the Lotus Award ("for inspiration to young musicians") from Young Concert Artists; the Anton Seidl Award from the Wagner Society of New York; the Wilhelm Furtwängler Prize from Baden-Baden's Committee for Cultural Advancement; the George Jellinek Award from WQXR in New York; the Goldenes Ehrenzeichen from the cities of Vienna and Salzburg; the Crystal Award from the World Economic Forum in Davos, Switzerland; America's National Medal of Arts and Kennedy Center Honors, and the 2005 Award for Distinguished Service to the Arts from the American Academy of Arts and Letters.



Michael Lutch



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Alexander Velinzon
Assistant Concertmaster
Robert L. Beal, Enid L., and Bruce A. Beal chair, endowed in perpetuity in 1980

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Sato Knudsen
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Robert Bradford Newman chair, fully funded in perpetuity

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Maria Nistazos Stata chair, fully funded in perpetuity

Joseph Hearne
Leith Family chair, fully funded in perpetuity

Dennis Roy
Joseph and Jan Brett Hearne chair

John Salkowski
Erich and Edith Heymans chair

*James Orleans

* *Participating in a system of rotated seating*
‡ *On sabbatical leave*
§ *Substitute player*

*Todd Seeber
Eleanor L. and Levin H. Campbell chair, fully funded in perpetuity
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Principal
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Fenwick Smith
Myra and Robert Kraft chair, endowed in perpetuity in 1981
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Associate Principal
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Piccolo

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Oboes
John Ferrillo
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Mildred B. Remis chair, endowed in perpetuity in 1975
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James and Tina Collias chair
Keisuke Wakao
Assistant Principal
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Clarinets
William R. Hudgins
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Scott Andrews
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Thomas Martin
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Stanton W. and Elisabeth K. Davis chair, fully funded in perpetuity

Bass Clarinet
Craig Nordstrom
Farla and Harvey Chet Krentzman chair, fully funded in perpetuity

Bassoons
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Principal
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Suzanne Nelsen
John D. and Vera M. MacDonald chair
Richard Ranti
Associate Principal
Diana Tottenham chair

Contrabassoon
Gregg Henegar
Helen Rand Thayer chair

Horns
James Sommerville
Principal
Helen Sagoff Slosberg/Edna S. Kalman chair, endowed in perpetuity in 1974
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Jean Sibelius
Violin Concerto in D minor, Opus 47



Jean (Johan Julius Christian) Sibelius was born at Tavastehus (Hämeenlinna), Finland, on December 8, 1865, and died at Järvenpää, at his country home near Helsingfors (Helsinki), on September 20, 1957. He began work on his violin concerto in 1902, completed it in short score—that is, with the orchestration worked out but not written down in detail—in the fall of 1903, and finished the full score about New Year 1904. The first performance was given in Helsingfors on February 8, 1904, with Viktor Nováček as soloist and with the composer conducting. Sibelius then withdrew the work for revision, and in its new and present form it had its premiere in Berlin on October 19, 1905, with Karl Halir as soloist and with Richard Strauss on the podium. Maud Powell introduced it to this country when she played it on November 30, 1906, at a New York Philharmonic concert led by Vassily Safanov. Miss Powell, who was also the first to play the Dvořák and Tchaikovsky concertos in America, brought the Sibelius to Boston at the Symphony concerts led by Karl Muck on April 19 and 20, 1907 (the program included the Boston premiere of Grieg's "In Autumn" and the repeat, "by public request," of a brilliant new work introduced earlier in the season, Debussy's "La Mer"). Powell played the concerto here again in 1912, when Max Fiedler conducted. The soloists who have performed it with the orchestra since then have included Richard Burgin (with Pierre Monteux, Serge Koussevitzky, and Charles Munch), Jascha Heifetz, Orrea Pernel, and Anja Ignatius (all with Koussevitzky), Ruggiero Ricci (Munch), Isaac Stern, Joseph Silverstein, and Itzhak Perlman (all with Erich Leinsdorf), Miriam Fried (Colin Davis), Silverstein (Vladimir Ashkenazy), Yuzuko Horigome (Silverstein), Viktoria Mullova (Seiji Ozawa), Cho-Liang Lin (Semyon Bychkov), Kyung-Wha Chung (Simon Rattle), Midori (Michael Tilson Thomas), Joshua Bell (Leonard Slatkin, Yuri Temirkanov, and Rafael Frühbeck de Burgos), Ida Haendel (Simon Rattle), Gidon Kremer (Bernard Haitink), Leila Josefowicz (Ozawa), Itzhak Perlman (Hugh Wolff), Christian Tetzlaff (Haitink), Midori (the most recent subscription performances, with Alan Gilbert in February 2003), Sarah Chang (Kurt Masur), and Lisa Batiashvili (the most recent Tanglewood performance, with Charles Dutoit on July 29, 2005). The orchestra consists of flutes, oboes, clarinets, and bassoons, all in pairs; four horns, two trumpets, three trombones, timpani, and strings.

In no violin concerto is the soloist's first note—delicately dissonant and off the beat—so beautiful. Indeed, in September 1902, Sibelius wrote to his wife that he had just had "a marvelous opening idea" for such a concerto. But even with that inspired start, the history of the work was troubled. Sibelius was drinking heavily and seemed virtually to be living at Kämp's and König's restaurants. He was limitlessly resourceful when it came to finding ways of running from this work in progress. He behaved outrageously to Willy Burmester, the German violinist who had been concertmaster in Helsingfors for a while in the 1890s, who admired Sibelius and was ambitious on his behalf, who stirred him up to compose a violin concerto, and who of course hoped to give its first performance. Sibelius sent the score to Burmester ("Wonderful! Masterly! Only once before have I spoken in such terms to a composer, and that was when Tchaikovsky showed me his concerto!"), let word get about that the work would be dedicated to him, but at the same time pushed for a premiere at a time when Burmester was not free or would not have had time to learn a piece that in its original form was still more dificult than it is now. Viktor Nováček—not to be confused with the better-known Ottokar

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Romi Beppu, Heather Myers and Kathleen Breen Combes by John Deane

Nováček, composer of a popular *Perpetuum mobile*—was a violin teacher of no distinction and without reputation as a performer. That he would fail with the concerto was a foregone conclusion, yet that was the destructive path Sibelius chose. After the premiere, Burmester offered his services once again for a series of performances in October 1904—"All my twenty-five years' stage experience, my artistry and insight will be placed to serve this work.... I shall play the concerto in Helsingfors in such a way that the city will be at your feet"—only to find himself passed over again, this time in favor of Karl Halir, concertmaster in Berlin, a former member of the famous Joachim Quartet, and himself a quartet leader of great distinction. Moreover, the dedication finally went to Ferenc von Vecsey, a Hungarian violinist born in 1893, who, in his prodigy days, had been one of the concerto's earliest champions.



A photo of Sibelius sent by him to his publisher sometime between 1905 and 1909

From Bach to Bartók, many of the great keyboard concertos have been written by composers for themselves. Rather more of the significant violin concertos have been written for others to play. Sibelius wrote his for a kind of ghostly self. He was a failed violinist. He had begun lessons late, at fourteen, but then, "the violin took me by storm, and for the next ten years it was my dearest wish, my overriding ambition to become a great virtuoso." In fact, aside from the handicap of the late start and the provincial level of even the best teaching available to him in Finland, he had neither the gift of physical coordination nor the appropriate temperament. In 1890-91, when he was studying composition in Vienna with Robert Fuchs and Karl Goldmark, he played in the orchestra at the conservatory (its intonation gave him headaches) and on January 9, 1891, auditioned for the Vienna Philharmonic. "When he got back to his room," we read in Erik Tawaststjerna's biography, "Sibelius broke down and wept. Afterwards he sat at the piano and began to practice scales." With that he gave up, though a diary entry for 1915 records a dream of being twelve and a virtuoso. The concerto is, in any event, imbued both with his feeling for the instrument and the pain of his farewell to his "dearest wish" and "overriding ambition."

The two violin concertos that most extraordinarily explore the structural and expressive potential of cadenzas are Elgar's and Schoenberg's. Without intending anything as theatrical or fantastic, Sibelius assigns a role of unprecedented importance to his first-movement cadenza, which, in fact, takes the place and function of the development section. What leads up to that crucial point is a sequence of ideas beginning with the sensitive, dreamy melody that introduces the voice of the soloist and continuing (via a short cadenza of a conventional sort) with a declamatory statement upon which Sibelius's mark is ineluctable, an impassioned, superviolinistic recitation in sixths and octaves, and so to a long tutti that slowly subsides from furious march music to wistful pastoral to darkness. Out of that darkness the cadenza erupts. It is an occasion for sovereign bravura, and at the same time it is brilliantly, imaginatively, and economically composed. Whether comparing his own work with the Brahms concerto, which he first heard in Berlin in January 1905, or, many years later, with the Prokofiev D major, Sibelius set store by having composed a soloistic concerto rather than a symphonic one. True, there is none of the close-knit dialogue characteristic of the greatest classical concertos from Mozart to Brahms: Sibelius opposes rather than meshes solo and orches-

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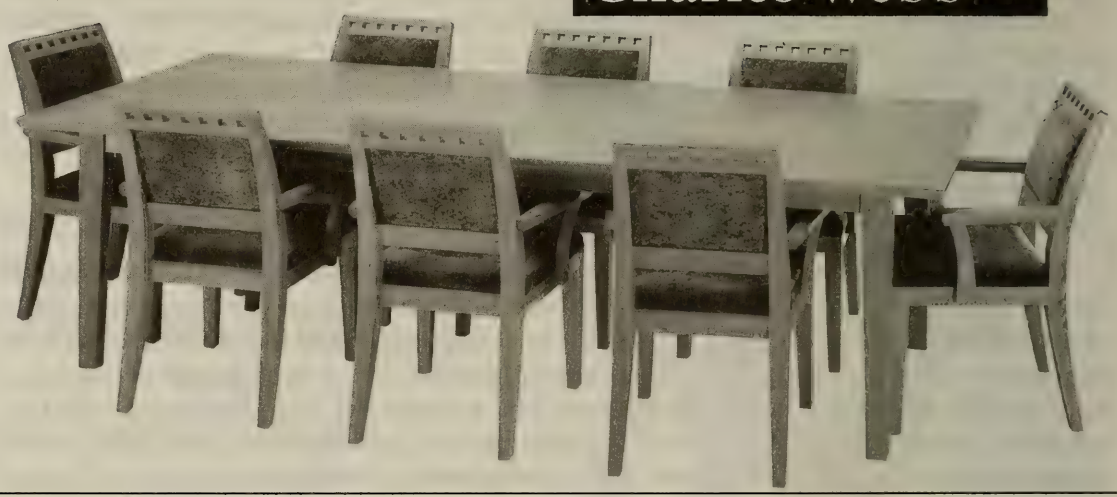
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tra (or the orchestra as accompanist). True also that the Sibelius is one of the really smashing virtuoso concertos. It would be a mistake, though, to associate it with the merely virtuosic tradition represented by the concertos of, say, Tchaikovsky and Bruch, to say nothing of Paganini, Vieuxtemps, Wieniawski, and others of that ilk. Sibelius's first movement, with its bold sequence of highly diverse ideas, its quest for the unity behind them, its daring substitute for a conventional development, its recapitulation that continues to explore, rearrange, and develop, its wedding of violinistic brilliance to compositional purposes of uncommon originality, is one in which the breath of the symphonist—one who was to become perhaps the greatest symphonist since Brahms—is not to be mistaken.

The second and third movements proceed from another level of ambition, which does not mean, however, that the Adagio is anything other than one of the most moving pages Sibelius ever achieved. Between its introductory measures and the main theme there is a fascinating disparity. Clarinets and oboes in pairs suggest an idea of rather tentative tone (and surprisingly Wagnerian cast), a gentle beginning leading to the entry of the solo violin and to a melody of vast breadth. It is to be played *sonoro ed espressivo*. It speaks in tones we know well and that touch us deeply, and it took me years of knowing it before I realized that the world, the gesture it evokes is Beethoven's, and particularly the Cavatina in the B-flat quartet, Opus 130. Sibelius himself never found, perhaps never sought such a melody again: this, too, is farewell. Very lovely, later in the movement, is the sonorous fantasy that accompanies the melody (now in clarinet and bassoon) with scales, all pianissimo, broken octaves moving up in the violin, and the soft rain of slow scales in flutes and plucked strings.

"Evidently a polonaise for polar bears," said Donald Francis Tovey of the finale. The charmingly aggressive main theme was an old one, going back to a string quartet from 1890. As the movement goes on, the rhythm becomes more and more giddily inventive, especially in matters of the recklessly across-the-beat bravura embellishments the soloist fires over the themes. It builds a drama that evokes the Dvořák D minor symphony Sibelius so much enjoyed when he heard it in Berlin in 1890, to end in utmost and syncopated brilliance.

—Michael Steinberg

Michael Steinberg was the Boston Symphony Orchestra's Director of Publications from 1976 to 1979, having previously been music critic of the *Boston Globe* from 1964 to 1976. After leaving Boston he was program annotator for the San Francisco Symphony and then also for the New York Philharmonic. Oxford University Press has published three compilations of his program notes: *The Symphony–A Listener's Guide*, *The Concerto–A Listener's Guide*, and *Choral Masterworks–A Listener's Guide*.



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Dmitri Shostakovich
Symphony No. 8 in C minor, Opus 65



Dmitri Dmitrievich Shostakovich was born in St. Petersburg, Russia, on September 25, 1906, and died in Moscow on August 9, 1975. He began his Symphony No. 8 on July 2, 1943, completing it on September 9 that same summer and playing it on piano soon afterwards for an invited audience of composers and conductors. The first orchestral performance, for an invited audience of musicians, artists, critics, and journalists, took place on November 3, 1943, at the Moscow Conservatory with Evgeny Mravinsky, the symphony's dedicatee, leading the State Symphony of the USSR; they also gave the first public performance the next night, both occasions being part of a Festival of Soviet Music celebrating the twenty-fifth anniversary of the Soviet Union. Artur Rodzinski led the New York Philharmonic-Symphony in the American premiere on April 2, 1944. Serge Koussevitzky led the first BSO performances three weeks later, on April 21 and 22, 1944, repeating the work in Boston a year later in April 1945, and then playing just the Adagio later that same month, in memory of Franklin D. Roosevelt, in Philadelphia and New York. The only BSO performances since then were given by Mstislav Rostropovich (in February 1977), Bernard Haitink (November 1985), and André Previn (the most recent subscription performances, in February 1997, followed by tour performances in late February/early March in the Canary Islands and Florida). The symphony is scored for two flutes and two piccolos (doubling third and fourth flutes), two oboes and English horn, two clarinets, E-flat clarinet, and bass clarinet, two bassoons and contrabassoon, three trumpets, four horns, three trombones, tuba, timpani, xylophone, snare drum, cymbals, bass drum, tam-tam, and strings.

The three symphonies (his symphonies 7, 8, and 9) composed by Dmitri Shostakovich during World War II are surprisingly varied in their emotional and musical character. They also constitute a sort of diary of the composer's personal and artistic response to one of the darkest moments in modern history, progressing from patriotic outrage to inexpressible grief to ironic escapism. The first and most massive of the three was the celebrated Symphony No. 7 (*Leningrad*) begun in the summer of 1941, just as the Nazi army launched its terrifying assault upon the composer's beloved native city. Completed in December 1941 in evacuation and performed for the first time in Kuibyshev, the Seventh (which weighs in at a hefty 80 minutes) quickly became an international symbol of the heroic defense of Leningrad during the 900-day Nazi blockade. After its highly publicized American premiere on the radio on July 19, 1942, the Seventh (with its raucous *Bolero*-like first-movement portrayal of triumphant, strutting militarism) rapidly became one of the best-known symphonies composed in the twentieth century. Despite subsequent claims that the Seventh's often sarcastic fury was directed as much against the horrors of Stalinism as against Nazism, the *Leningrad* became a shining emblem of Soviet patriotic feeling.

The Seventh's unprecedented domestic and international success actually came to haunt Shostakovich. When judged against it, his two subsequent wartime symphonies were found emotionally and ideologically wanting by the ever-vigilant Communist Party bureaucrats and official critics. Completed in September 1943, the Eighth was widely criticized after its first public performance in Moscow on November 4 as excessively gloomy and despairing in light of the improving fortunes of the Red Army at Stalingrad (where the Nazi army had been defeated after a monumental battle in early 1943) and elsewhere. Shostakovich's close friend Ivan Sollertinsky, a scholar and critic, wrote to

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his wife: "The symphony made an enormous impression, but the music is significantly more difficult and sharp than in the Fifth and Seventh symphonies, and therefore is highly unlikely to become popular. Its success owed more to Shostakovich's name and popularity rather than to the symphony itself. And the work has gained some vociferous enemies." Sollertinsky was right. Since most of the important reviews of the Eighth Symphony were critical (especially of the lyrical, unheroic finale), it disappeared from the repertoire for many years; it has only recently been returning to favor both in Russia and abroad.



Shostakovich at the piano with Stalin "watching" from the poster above

Musicologists and critics have long considered the Symphony No. 8 one of the most complex, challenging, and ambitious of Shostakovich's fifteen symphonies. Unlike the *Leningrad* and several other of the composer's symphonies, the Eighth lacks a descriptive title or any obvious programmatic intent. Confused and disappointed by Shostakovich's failure to provide a clear extra-musical "purpose" for the new work, and eager to find some justification for its mournful mood, some Soviet cultural apparatchiks attempted to persuade the public that the Eighth was actually intended to honor those who died at the Battle of Stalingrad. Even today, the symphony is occasionally referred to in Russia as the "Stalingrad Symphony," though there is no evidence that Shostakovich ever approved of such a label. After the premiere, the Eighth also became known as the "Poem of Suffering." In the words of distinguished Russian musicologist Marina Sabinina, whose book on Shostakovich's symphonies (unfortunately still unavailable in English) remains one of the best sources, the symphony is "an epic song about war as the cruelest evil that could ever exist."

And yet in one of the countless interviews he was forever granting, speaking in the bland language of Soviet officialese, Shostakovich claimed that the Eighth Symphony was really about beauty and affirmation, perhaps anticipating the criticism that it was excessively dark and despairing. "If I were to compare this symphony with my previous compositions, then I would say that in form it is closest to the Fifth Symphony and the quintet. And it seems to me that in the Eighth Symphony, certain ideas and thoughts present in my preceding works find further development. I could express the ideological-philosophical concept of my new work very briefly, with just two words: life is beautiful. All that is dark and depressing will disappear, depart, and the beautiful will reign."

That the project particularly inspired Shostakovich seems to be confirmed by the remarkable speed of composition. Begun in Moscow in early July, the entire opus was completed by early September. It was at the rural retreat belonging to the Union of Composers in Ivanovo that Shostakovich did most of the work, surrounded by other leading Soviet composers, all intent on contributing to the war effort in music, with a few breaks for volleyball.

One of Shostakovich's longer symphonies, the Eighth runs over an hour. It is also the first of the composer's symphonies to have more than four movements. By far the longest of the five movements is the opening Adagio, constituting more than one-third of the entire work. In a gesture highly reminiscent of the famous opening bars of his Sym-

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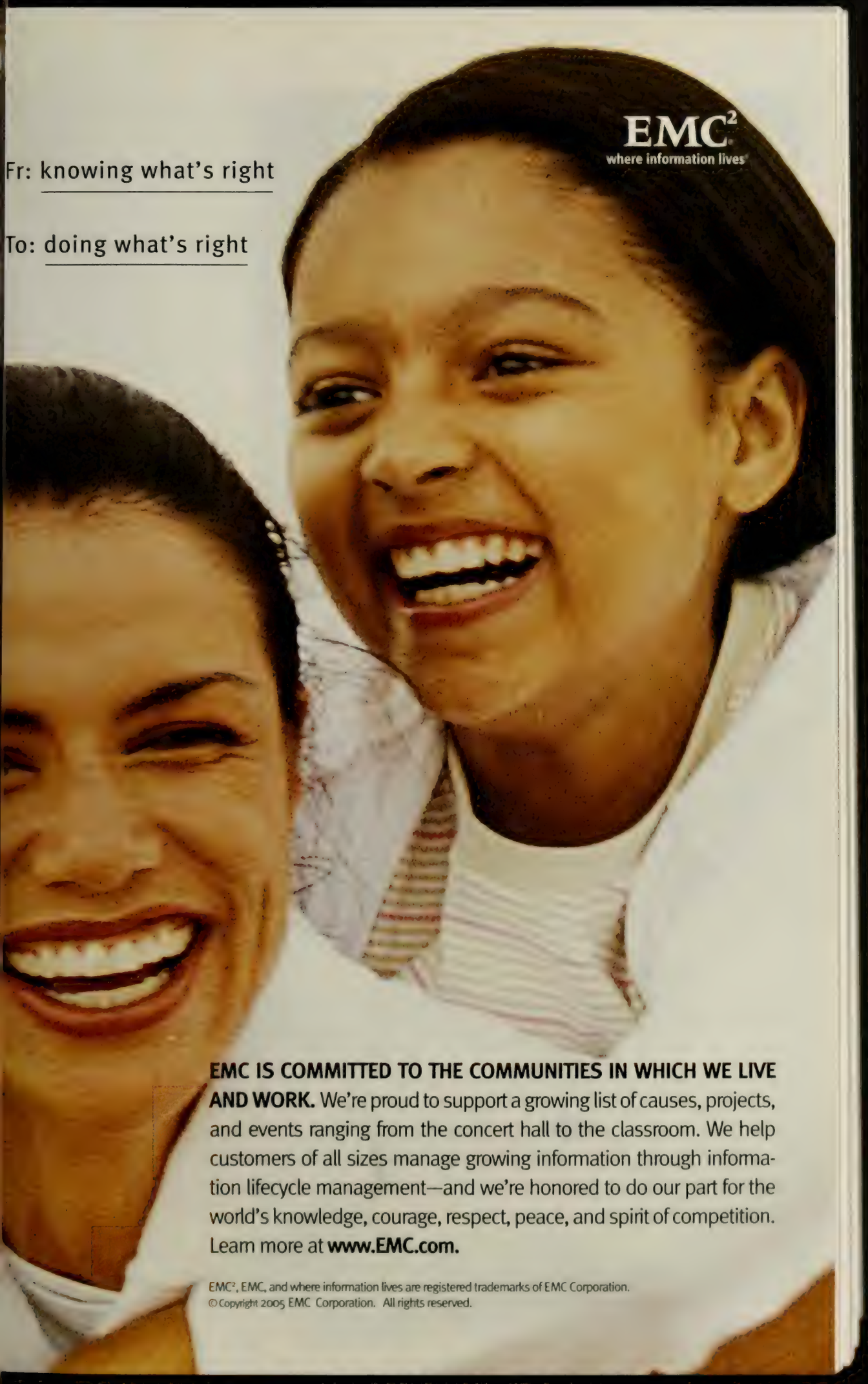
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phony No. 5 (to which the Symphony No. 8 is often compared), Shostakovich opens the Eighth with a dramatic—almost operatic—signature motive or motto in octaves in the strings, moving upward from the low strings and rising to the second violins. Full of foreboding and grief, this strongly punctuated phrase serves to unify the entire symphony, reappearing portentously in later movements, representing the evil power of militarism, and giving the work a greater structural coherence than the Fifth. To the barely repressed violence of the motto theme the other two themes of the first movement provide a strong contrast. The first—appearing in the first violins—is reflective and introspective; the second, lyrical and romantic, is set in 5/4 meter over a steadily beating irregular accompaniment in eighth-notes that Sabinina compares to the "nervous beating of a heart." Of an intimate, emotional character, both themes are repeatedly interrupted through the development section by the intrusion of the aggressively military epigraph phrase. In an Allegro section, the reflective theme is utterly transformed into a horrible vision of mechanized force, a sadistic march leading into a shattering climax for full orchestra. The movement concludes with a coda of quiet resignation and the return of the epigraph, sounded on the trumpet dying away into nothingness. In this Adagio, one the great opening movements of any modern symphony, writes Shostakovich biographer Krzysztof Meyer, "the tragic element rises to an unprecedented level."

The second (Allegretto) and third (Allegro non troppo) movements are both fast and of almost identical length, about six minutes each. They transport us to the world of full-blown self-important militarism, seen through the lens of grotesque caricature, a quality very familiar to us from other works of Shostakovich. The second movement provides music for marching—but a march devoid of humanity or natural physical movement. Of particular interest is a complex, densely polyphonic section of uncertain tonality just before the conclusion, where the music (like the world itself in 1943) seems to lose its center and bearings, only the insistent beat of the march remaining. Constructed over a pounding ostinato in quarter-notes, in the style of a toccata, the third movement is a dance of death, its "theme" a descending octave shriek.

After the false bravado and violence, the fourth movement (movements three, four, and five are played without pause) comes as a requiem for the countless dead, reprising some ideas from the first movement, over a passacaglia bass line repeated twenty times with a kind of hypnotic repetitive effect. The concluding Allegretto is less tightly constructed than the preceding movements and fails to offer the optimistic reassurance that resounds, for example, in the finale of the Symphony No. 5—a serious deficiency in the opinion of the Party critics, who were hoping for a bombastic, hopeful ending. Instead, Shostakovich gradually reduces the tension and drama, leading us into a hushed and transcendent world, scored sparely for strings and flute, not a public celebration but a private prayer. War is hell, but life is beautiful.

—Harlow Robinson

Harlow Robinson, Matthews Distinguished University Professor of History and Modern Languages at Northeastern University, is the author of *Sergei Prokofiev: A Biography* (Northeastern) and has written on Russian music and culture for the *New York Times, Los Angeles Times, Symphony, Playbill, Opera News* and other publications.



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Robert Layton's *Sibelius* in the Master Musicians series is a useful life-and-works study (Schirmer). Layton also contributed the Sibelius article to The New Grove Dictionary of Music and Musicians (1980); this was reprinted, along with the Grove articles on Janáček, Mahler, and Strauss, in *The New Grove Turn of the Century Masters* (Norton paperback). The Sibelius article in the revised New Grove (2001) is by James Hepokoski. The major biography of Sibelius, in Finnish, is by Erik Tawaststjerna. All three volumes have been translated into English by Robert Layton, but only the first two were published in this country (University of California; the third volume was published by Faber & Faber in London); the Violin Concerto is discussed in Volume I. Michael Steinberg's program note on the Violin Concerto is in his compilation volume *The Concerto–A Listener's Guide* (Oxford University paperback). Donald Francis Tovey's note on the concerto is in his *Essays in Musical Analysis* (Oxford paperback). *The Sibelius Companion*, edited by Glenda Dawn Ross, is a useful compendium of essays by a variety of Sibelius specialists (Greenwood Press). Harold Truscott's chapter on Sibelius in Volume II of *The Symphony*, edited by Robert Simpson, is of interest (Pelican paperback). Lionel Pike's collection of essays, *Beethoven, Sibelius, and "the Profound Logic,"* is recommended to readers with a strong technical knowledge of music (Athlone Press, London).

There are two Boston Symphony recordings of the Sibelius concerto: with Viktoria Mullova under Seiji Ozawa's direction, from 1985 (Philips) and with Itzhak Perlman under Erich Leinsdorf's direction, from 1966 (RCA). Paavo Berglund recorded the Sibelius Violin Concerto with Ida Haendel and the Bournemouth Symphony Orchestra (EMI). Jascha Heifetz's 1959 recording with Walter Hendl and the Chicago Symphony Orchestra is justly famous (RCA). Leonidas Kavakos is soloist with Osmo Vänskä and the Lahti Symphony Orchestra on a particularly interesting disc that pairs the final version of the concerto with the original version from 1903-04 (BIS). Among historic reissues, the French violinist Ginette Neveu's 1945 recording with Walter Süsskind and the Philharmonia Orchestra will introduce you to an extraordinary artist who died tragically young (EMI "Great Recordings of the Century"). Other, more recent accounts (listed alphabetically by soloist) include Joshua Bell's with Esa-Pekka Salonen and the Los Angeles Philharmonic (Sony Classical), Vadim Repin's with Emmanuel Krivine and the London Symphony Orchestra (Erato), Gil Shaham's with Giuseppe Sinopoli and the Philharmonia Orchestra (Deutsche Grammophon), Christian Tetzlaff's with Thomas

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Dausgaard and the Danish National Orchestra (Virgin Classics), and Maxim Vengerov's with Daniel Barenboim and the Chicago Symphony Orchestra (Teldec).

There are three recent entries to the Shostakovich bibliography: *Shostakovich and Stalin* by Solomon Volkov (Random House), *Shostakovich and his World* by Laurel E. Fay (Princeton University Press), and *A Shostakovich Casebook* edited by Malcolm Hamrick Brown (Indiana University Press). Among other things, the last two of these continue to address issues of authenticity surrounding Volkov's earlier book, *Testimony: The Memoirs of Dmitri Shostakovich* as (ostensibly) related to and edited by Volkov, published originally in 1979 (Proscenium). Other important books on the composer include Elizabeth Wilson's *Shostakovich: A Life Remembered* (Princeton University paperback); Laurel E. Fay's *Shostakovich: A Life* (Oxford University paperback), and the anthology *Shostakovich Reconsidered*, written and edited by Allan B. Ho and Dmitry Feofanov (Toccata Press). The conductor Evgeny Mravinsky, who led the premiere of Shostakovich's Symphony No. 8, can be heard on two currently listed recordings of the work, both with the Leningrad Philharmonic (on Melodiya and BBC Legends, the latter being the concert performance that introduced the work to the UK). Other choices include Bernard Haitink with the Concertgebouw Orchestra of Amsterdam (London/Decca), Kurt Sanderling with the Berlin Symphony Orchestra (Berlin Classics), Mariss Jansons with the Pittsburgh Symphony (EMI), Semyon Bychkov with the West German Radio Symphony Orchestra of Cologne (Avie), and three recordings under the baton of Mstislav Rostropovich (with the London Symphony on LSO Live, or with the National Symphony Orchestra on EMI and Teldec).

—Marc Mandel



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Paavo Berglund



One of the world's most distinguished musicians, Finnish conductor Paavo Berglund has won his reputation on the podiums of the world's great orchestras, including the Berlin Philharmonic, the London Symphony, the Royal Concertgebouw Orchestra, the Dresden Staatskapelle, the Orchestre National de France, the St. Petersburg Philharmonic, the New York Philharmonic, the Gewandhaus Orchestra of Leipzig, and the Israel Philharmonic. In addition to having had long associations with the Finnish Radio Symphony Orchestra and the Helsinki Philharmonic Orchestra, he has been principal conductor of the Stockholm Philharmonic (1987-1991) and of the Royal Danish Orchestra in Copenhagen (1993-1996). In England, where he was principal conductor of the Bournemouth Symphony Orchestra from 1972 to 1979, he appears frequently with the London Philharmonic Orchestra and the City of Birmingham Symphony Orchestra. He has led European tours with the BBC Symphony Orchestra, the Royal Philharmonic Orchestra, and the Chamber Orchestra of Europe. He also works closely with the Oslo Philharmonic Orchestra. Mr. Berglund made his North American debut in 1978, leading the American Symphony Orchestra in New York City. He has since conducted many of the foremost North American ensembles, including the Boston Symphony Orchestra, Cleveland Orchestra, Los Angeles Philharmonic, National Symphony, New York Philharmonic, and San Francisco, Saint Louis, Baltimore, Dallas, Detroit, Pittsburgh, and Toronto. In 1997 he conducted the Russian National Orchestra in Moscow, St. Petersburg, and Tampere, Finland; he returned to Moscow in 1998 to lead that orchestra in a concert celebrating the 90th birthday of Alexander Solzhenitsyn. Recent engagements have included Sibelius symphony cycles at the Edinburgh and Helsinki festivals and European tours with the Chamber Orchestra of Europe and the City of Birmingham Symphony Orchestra. Mr. Berglund has recorded the complete Sibelius symphonies three times—with the Bournemouth Symphony and the Helsinki Philharmonic for EMI, and, more recently, with the Chamber Orchestra of Europe for Finlandia. With the Royal Danish Orchestra, he has recorded all of the Nielsen symphonies for BMG/RCA Victor Red Seal. His latest recording is Tchaikovsky's Symphony No. 4 and *1812* Overture with the London Philharmonic Orchestra for BMG/Classic FM. Among the many honors his recordings have received are a Grammy nomination for his EMI world-premiere

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recording of Sibelius's *Kullervo* Symphony and the Diapason d'Or for his Nielsen cycle. His discography also includes major symphonic works of Shostakovich, Smetana, and Dvořák, among others. Paavo Berglund's only previous appearances with the Boston Symphony were for his BSO debut in March 2004, when he led music of Britten, Mahler, and Sibelius.

Julia Fischer



Making her BSO debut this week, acclaimed young violinist Julia Fischer has emerged internationally as one of the most exciting classical artists in recent years. With the 2005 release of her recording of J.S. Bach's sonatas and partitas for solo violin, the twenty-three-year-old violinist won the highest honors from each of France's three most distinguished record magazines. In addition to her work on the concert stage, the young violinist, who is of German-Czech heritage, is also in demand for recital and chamber music engagements. In summer 2005 Ms. Fischer opened Germany's Schleswig-Holstein Festival with the Brahms Concerto under Michael Tilson Thomas and performed at London's Mostly Mozart Festival in the Bruch concerto under Joseph Swenson at the Barbican Centre. She also made her North American debut appearances at the Aspen Music Festival under David Zinman playing Bartók's Violin Concerto No. 1 and at the Grand Teton Festival. Also in the United States she conducted master classes at North Carolina's Eastern Music Festival and in New York City. The 2005-06 season brings Julia Fischer's debuts with the Boston Symphony, Atlanta Symphony, and Seattle Symphony as well as return engagements with the New York Philharmonic and Baltimore Symphony Orchestra. She also appears with Yuri Temirkanov and the St. Petersburg Philharmonic at Carnegie Hall and with Christoph Eschenbach and the Philadelphia Orchestra at the Casals Festival in Puerto Rico. European engagements include the Academy of St. Martin in the Fields with Neville Marriner, the Orchestra of RAI Torino with Jeffrey Tate, the St. Petersburg Philharmonic with Temirkanov, and the Czech Philharmonic with Zdenek Mazal. Under the baton of Yakov Kreizberg, Ms. Fischer performs with the Munich Philharmonic, the Vienna Symphony, the Netherlands Philharmonic, and the Bournemouth Symphony. She appears in recital and chamber music in the United States, Netherlands, Germany, Austria, Switzerland, and Italy. Julia Fischer will also be prominently featured on two world television programs from Salzburg, on January 27, 2006, the 250th anniversary of Mozart's birth—one with baritone Thomas Hampson and the other with cellist Daniel Müller-Schott. She records the Brahms Double Concerto for PentaTone (for whom she records exclusively) with Mr. Müller-Schott as well as a disc of chamber music with Müller-Schott and pianist Jonathan Gilad. In the studio with Yakov Kreizberg, Ms. Fischer will record the Brahms Violin Concerto and Mozart's violin concertos 3, 4, and 5. Recent audio releases from PentaTone include Russian concertos by Khatchaturian, Prokofiev, and Glazunov, and the J.S. Bach sonatas and partitas for solo violin. She is soloist in Vivaldi's *The Four Seasons* with the Academy of St. Martin in the Fields on an Opus Arte DVD. Ms. Fischer plays a 1750 Guadagnini violin and makes her home in Munich, Germany.

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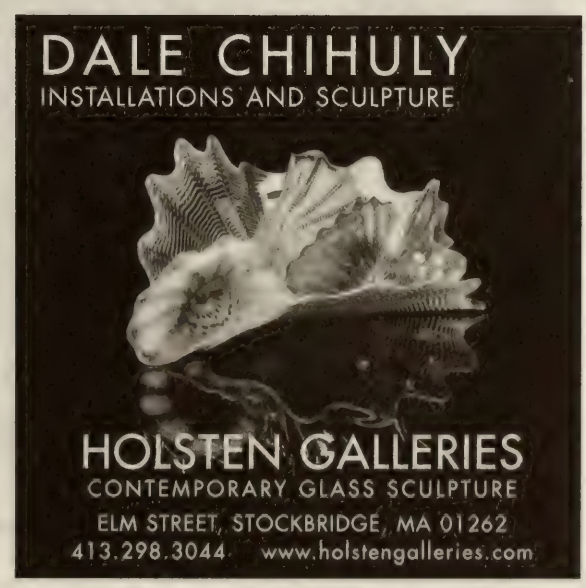
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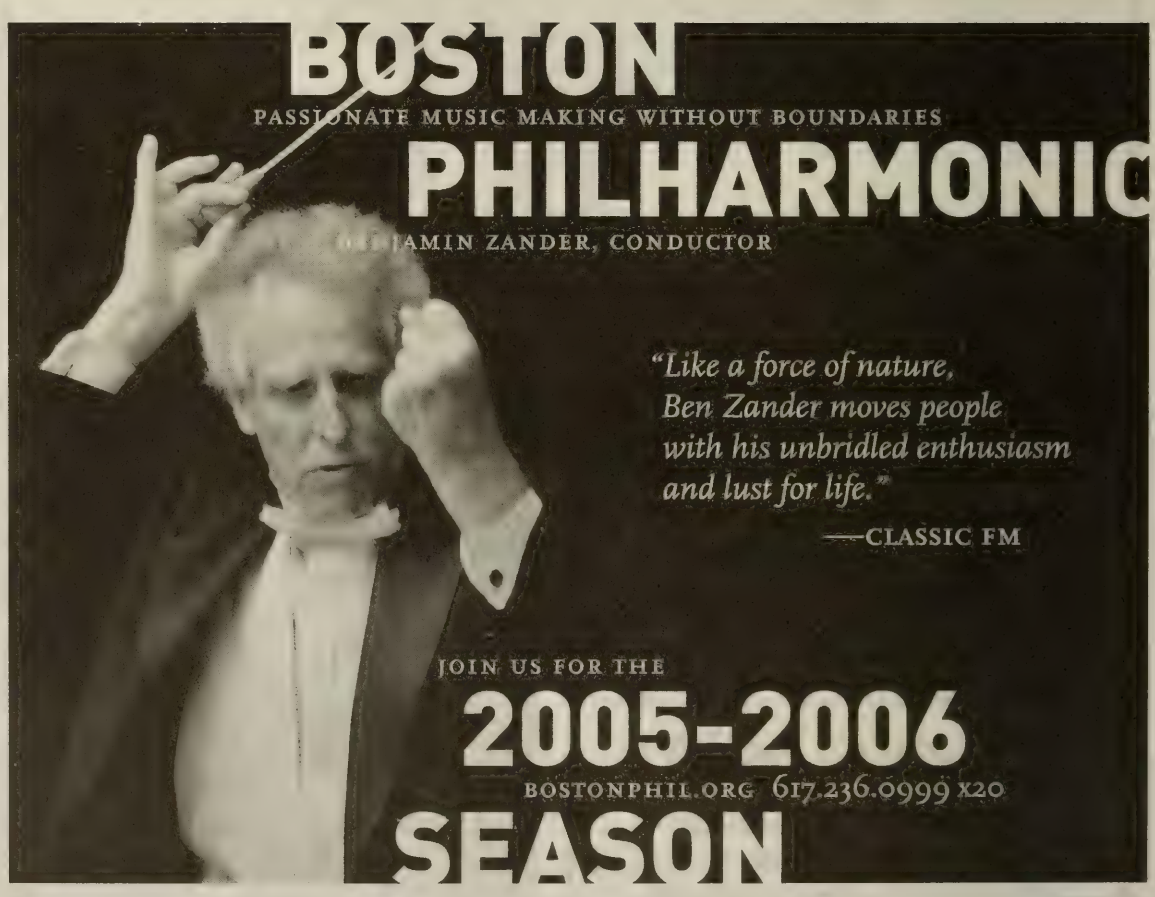
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Continued on page 58

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NEXT PROGRAM. . .

Thursday, October 27, at 10:30 a.m.
(Open Rehearsal)
Thursday, October 27, at 8
Friday, October 28, at 1:30
Saturday, October 29, at 8

Pre-Concert Talks by Michael Steinberg, former program annotator for the BSO, San Francisco Symphony, and New York Philharmonic

SIR COLIN DAVIS conducting

MOZART — Serenade No. 9 in D, K.320, *Posthorn*

Adagio maestoso – Allegro con spirito
Menuetto: Allegretto
Concertante: Andante grazioso
Rondeau: Allegro ma non troppo
Andantino
Menuetto
Finale: Presto

CHARLES SCHLUETER, posthorn

INTERMISSION

TIPPETT — *A Child of Our Time*
(marking the centennial of the composer's birth)

Part I
Part II
Part III

INDRA THOMAS, soprano
CATHERINE WYN-ROGERS, mezzo-soprano
PAUL GROVES, tenor
ALASTAIR MILES, bass
TANGLEWOOD FESTIVAL CHORUS,
JOHN OLIVER, conductor

During his years as the BSO's principal guest conductor, Sir Colin Davis introduced many works by the great English composer Sir Michael Tippett to Boston, including, in 1978, the powerful oratorio *A Child of Our Time*. Sir Colin now returns to lead that work here again next week, to mark the centennial of Tippett's birth. Tippett began the oratorio in 1939 in reaction to the oppression of Jews by the Nazis prior to the start of World War II. Although Tippett's precedents are Bach's Passions and Handel's *Messiah*, he introduces the very particular sound of the American Negro spiritual into his piece, using five spirituals as commentary in a manner similar to the use of chorales in Bach's Passions. Mozart's 1779 *Posthorn* Serenade, so called because it includes the high-pitched horn used to announce arrivals and departures of mail coaches, is an extraordinary instance of Mozart elevating a "background" genre to the level of serious art.

COMING CONCERTS . . .

PRE-CONCERT TALKS: The BSO offers Pre-Concert Talks in Symphony Hall prior to all BSO subscription concerts and Open Rehearsals. Free to all ticket holders, these half-hour talks begin at 6:45 p.m. prior to evening concerts, at 12:15 p.m. prior to Friday-afternoon concerts, and one hour before the start of each Open Rehearsal.

Sunday, October 23, at 3 p.m.
Jordan Hall, New England Conservatory

BOSTON SYMPHONY CHAMBER PLAYERS

BEETHOVEN	Octet in E-flat for winds, Op. 103
GANDOLFI	*Plain Song, Fantastic Dances* (world premiere; commissioned for the Boston Symphony Chamber Players by the St. Botolph Club)
BEETHOVEN	Sextet in E-flat for two horns and string quartet, Op. 81b
GOUNOD	*Petite Symphonie* for winds

Thursday, October 27, at 10:30 a.m. (Open Rehearsal)
Thursday 'A'—October 27, 8-10:10
Friday 'B'—October 28, 1:30-3:40
Saturday 'B'—October 29, 8-10:10

SIR COLIN DAVIS conducting
INDRA THOMAS, soprano
CATHERINE WYN-ROGERS, mezzo-soprano
PAUL GROVES, tenor
ALASTAIR MILES, bass
TANGLEWOOD FESTIVAL CHORUS, JOHN OLIVER, conductor

MOZART	Serenade No. 9 in D, K.320, *Posthorn*
TIPPETT	*A Child of Our Time*

Wednesday, November 9, at 7:30 p.m. (Open Rehearsal)
Thursday 'D'—November 10, 8-10
Friday 'A'—November 11, 1:30-3:30
Saturday 'A'—November 12, 8-10
Tuesday 'C'—November 15, 8-10

MANFRED HONECK conducting
GIDON KREMER, violin

BEETHOVEN	*Coriolan* Overture
SCHNITTKE	Concerto grosso No. 5, for violin and orchestra
TCHAIKOVSKY	Symphony No. 5

Thursday, November 17, at 10:30 a.m. (Open Rehearsal)
Thursday 'C'—November 17, 8-9:35
Saturday 'B'—November 19, 8-9:35
Tuesday 'B'—November 22, 8-9:35

JAMES LEVINE conducting

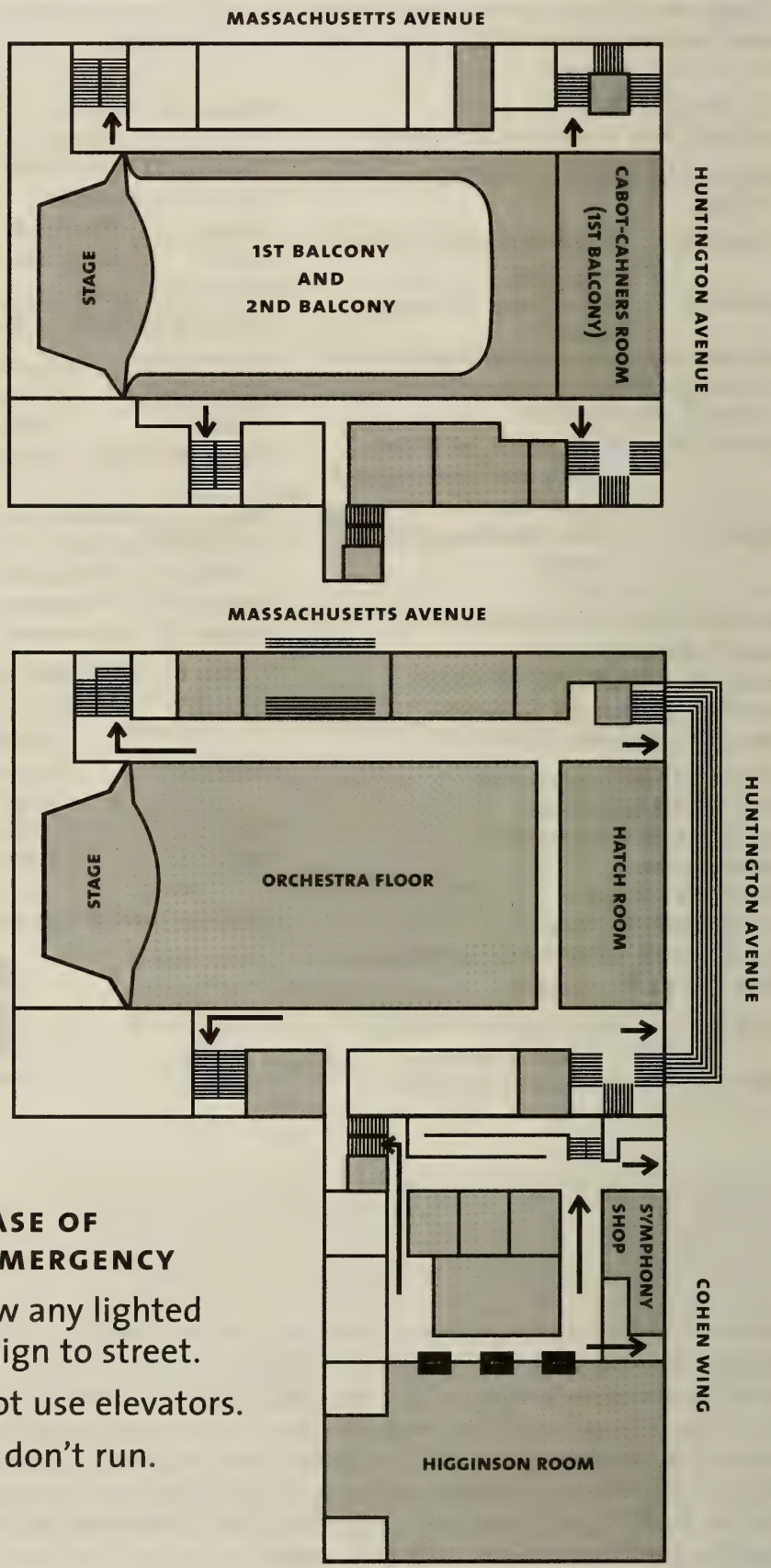
MOZART	Symphony No. 35, *Haffner*
PERLE	*Transcendental Modulations* (Nov. 17 only)
SCHULLER	*Spectra* (Nov. 19 and 22)
DEBUSSY	*La Mer*

Programs and artists subject to change.

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Single tickets for all Boston Symphony Orchestra concerts throughout the season are available at the Symphony Hall box office, online at www.bso.org, or by calling "SymphonyCharge" at (617) 266-1200, Monday through Friday from 10 a.m. until 5 p.m. (Saturday from 10 a.m. until 4 p.m.), to charge tickets instantly on a major credit card, or to make a reservation and then send payment by check. Outside the 617 area code, call 1-888-266-1200. Please note that there is a $5 handling fee for each ticket ordered by phone or over the internet.

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THE BOSTON SYMPHONY performs ten months a year, in Symphony Hall and at Tanglewood. For information about any of the orchestra's activities, please call Symphony Hall, or write the Boston Symphony Orchestra, Symphony Hall, Boston, MA 02115.

THE BSO'S WEB SITE (www.bso.org) provides information on all of the orchestra's activities at Symphony Hall and at Tanglewood, and is updated regularly. In addition, tickets for BSO concerts can be purchased online through a secure credit card transaction.

THE EUNICE S. AND JULIAN COHEN WING, adjacent to Symphony Hall on Huntington Avenue, may be entered by the Symphony Hall West Entrance on Huntington Avenue.

IN THE EVENT OF A BUILDING EMERGENCY, patrons will be notified by an announcement from the stage. Should the building need to be evacuated, please exit via the nearest door (see map on opposite page), or according to instructions.

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THE BOX OFFICE is open from 10 a.m. until 6 p.m. Monday through Saturday; on concert evenings it remains open through intermission for BSO events or just past starting time for other events. In addition, the box office opens Sunday at 1 p.m. when there is a concert that afternoon or evening. Single tickets for all Boston Symphony subscription concerts are available at the box office. For most outside events at Symphony Hall, tickets are available three weeks before the concert at the box office or through SymphonyCharge.

TO PURCHASE BSO TICKETS: American Express, MasterCard, Visa, Diners Club, Discover, a personal check, and cash are accepted at the box office. To charge tickets instantly on a major credit card, or to make a reservation and then send payment by check, call "SymphonyCharge" at (617) 266-1200, from 10 a.m. until 5 p.m. Monday through Friday (until 4 p.m. on Saturday). Outside the 617 area code, phone 1-888-266-1200. As noted above, tickets can also be purchased online. There is a handling fee of $5 for each ticket ordered by phone or online.

GROUP SALES: Groups may take advantage of advance ticket sales. For BSO concerts at Symphony Hall, groups of twenty-five or more may reserve tickets by telephone and take advantage of ticket discounts and flexible payment options. To place an order, or for more information, call Group Sales at (617) 638-9345 or (800) 933-4255.

FOR PATRONS WITH DISABILITIES, elevator access to Symphony Hall is available at both the Massachusetts Avenue and Cohen Wing entrances. An access service center, large print programs, and accessible restrooms are available inside the Cohen Wing. For more information, call the Access Services Administrator line at (617) 638-9431 or TDD/TTY (617) 638-9289.

THOSE ARRIVING LATE OR RETURNING TO THEIR SEATS will be seated by the patron service staff only during a convenient pause in the program. Those who need to leave before the end of the concert are asked to do so between program pieces in order not to disturb other patrons.

IN CONSIDERATION OF OUR PATRONS AND ARTISTS, children four years old or younger will not be admitted to Boston Symphony Orchestra concerts.

TICKET RESALE: If you are unable to attend a Boston Symphony concert for which you hold a subscription ticket, you may make your ticket available for resale by calling (617) 266-1492 during business hours, or (617) 638-9426 up to one hour before the concert. This helps bring needed revenue to the orchestra and makes your seat available to someone who wants to attend the concert. A mailed receipt will acknowledge your tax-deductible contribution.

RUSH SEATS: There are a limited number of Rush Seats available for Boston Symphony subscription concerts on Tuesday and Thursday evenings, and on Friday afternoons. The low price of these seats is assured through the Morse Rush Seat Fund. Rush Tickets are sold at $8 each, one to a customer, at the Symphony Hall box office on Fridays as of 10 a.m. and Tuesdays and Thursdays as of 5 p.m. Please note that there are no Rush Tickets available for Friday or Saturday evenings.

PLEASE NOTE THAT SMOKING IS NOT PERMITTED ANYWHERE IN SYMPHONY HALL.

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LOST AND FOUND is located at the security desk at the stage door to Symphony Hall on St. Stephen Street.

FIRST AID FACILITIES for both men and women are available. On-call physicians attending concerts should leave their names and seat locations at the Cohen Wing entrance on Huntington Avenue.

PARKING: The Prudential Center Garage offers discounted parking to any BSO patron with a ticket stub for evening performances. There are also two paid parking garages on Westland Avenue near Symphony Hall. Limited street parking is available. As a special benefit, guaranteed pre-paid parking near Symphony Hall is available to subscribers who attend evening concerts. For more information, call the Subscription Office at (617) 266-7575.

ELEVATORS are located outside the Hatch and Cabot-Cahners rooms on the Massachusetts Avenue side of Symphony Hall, and in the Cohen Wing.

LADIES' ROOMS are located on both main corridors of the orchestra level, as well as at both ends of the first balcony, audience-left, and in the Cohen Wing.

MEN'S ROOMS are located on the orchestra level, audience-right, outside the Hatch Room near the elevator; on the first-balcony level, also audience-right near the elevator, outside the Cabot-Cahners Room; and in the Cohen Wing.

COATROOMS are located on the orchestra and first-balcony levels, audience-left, outside the Hatch and Cabot-Cahners rooms, and in the Cohen Wing. Please note that the BSO is not responsible for personal apparel or other property of patrons.

LOUNGES AND BAR SERVICE: There are two lounges in Symphony Hall. The Hatch Room on the orchestra level and the Cabot-Cahners Room on the first-balcony level serve drinks starting one hour before each performance. For the Friday-afternoon concerts, both rooms open at noon, with sandwiches available until concert time.

BOSTON SYMPHONY BROADCASTS: Friday-afternoon concerts of the Boston Symphony Orchestra are broadcast live in the Boston area by WGBH 89.7 FM. Saturday-evening concerts are broadcast live by WCRB 102.5 FM.

BSO FRIENDS: The Friends are donors to the Boston Symphony Orchestra Annual Fund. Friends receive *BSO*, the orchestra's newsletter, as well as priority ticket information and other benefits depending on their level of giving. For information, please call the Development Office at Symphony Hall weekdays between 9 a.m. and 5 p.m., (617) 638-9276. If you are already a Friend and you have changed your address, please inform us by sending your new and old addresses to the Development Office, Symphony Hall, Boston, MA 02115. Including your patron number will assure a quick and accurate change of address in our files.

BUSINESS FOR BSO: The BSO's Business Leadership Association program makes it possible for businesses to participate in the life of the Boston Symphony Orchestra through a variety of original and exciting programs, among them "Presidents at Pops," "A Company Christmas at Pops," and special-event underwriting. Benefits include corporate recognition in the BSO program book, access to the Beranek Room reception lounge, and priority ticket service. For further information, please call the Corporate Programs Office at (617) 638-9466.

THE SYMPHONY SHOP is located in the Cohen Wing at the West Entrance on Huntington Avenue and is open Tuesday through Friday from 11 a.m. until 4 p.m.; Saturday from noon until 6 p.m.; and from one hour before each concert through intermission. The Symphony Shop features exclusive BSO merchandise, including the Symphony Lap Robe, calendars, coffee mugs, an expanded line of BSO apparel and recordings, and unique gift items. The Shop also carries children's books and musical-motif gift items. A selection of Symphony Shop merchandise is also available online at www.bso.org and, during concert hours, outside the Cabot-Cahners Room. All proceeds benefit the Boston Symphony Orchestra. For further information and telephone orders, please call (617) 638-9383.

2005-2006 SEASON

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"Made in America, Born in Boston"

MARCH 25, 2006 @ 10:15am
MARCH 25, 2006 @ noon

The Boston Symphony Orchestra is celebrating its 125th Anniversary this season! This program is a sampling of pieces premiered by the BSO, all by American composers, which have become classics in the repertoire, including Aaron Copland's "Fanfare for the Common Man."

SPECIAL FAMILY CONCERT
APRIL 8, 2006 @ noon
Keith Lockhart, conductor
Program to include:
Robert Kapilow's *Green Eggs and Ham*

This exciting program, drawing upon such various styles as jazz, ragtime, and blues, will include Robert Kapilow's imaginative musical interpretation of Dr. Seuss's ***Green Eggs and Ham***.



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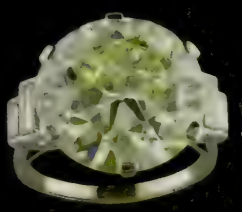
ANNA FINNERTY, who loved having tea with the development staff, left this cup and saucer as a reminder of how much she enjoyed volunteering at Symphony Hall.

One day, after giving her time stuffing envelopes, Miss Finnerty asked how she could leave a gift to the BSO in her will, thereby becoming a Walter Piston Society Member. She was told to add the wording, "I hereby bequeath the sum of $_____ to the Boston Symphony Orchestra, Symphony Hall, Boston, MA 02115, tax ID #04-2103550."

She certainly followed up on those instructions. After her death, Miss Finnerty's estate gave the BSO more than $1 million to endow the Assistant Conductor chair in perpetuity.

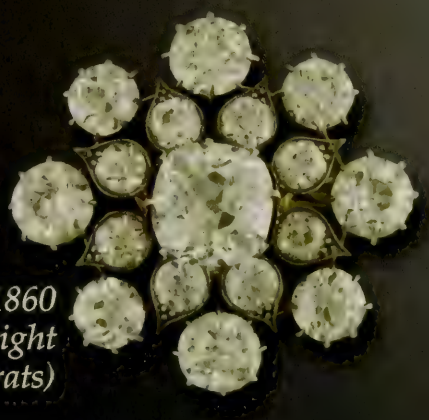
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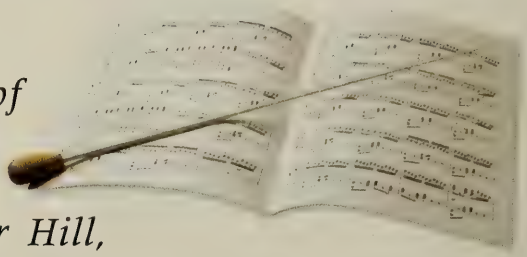




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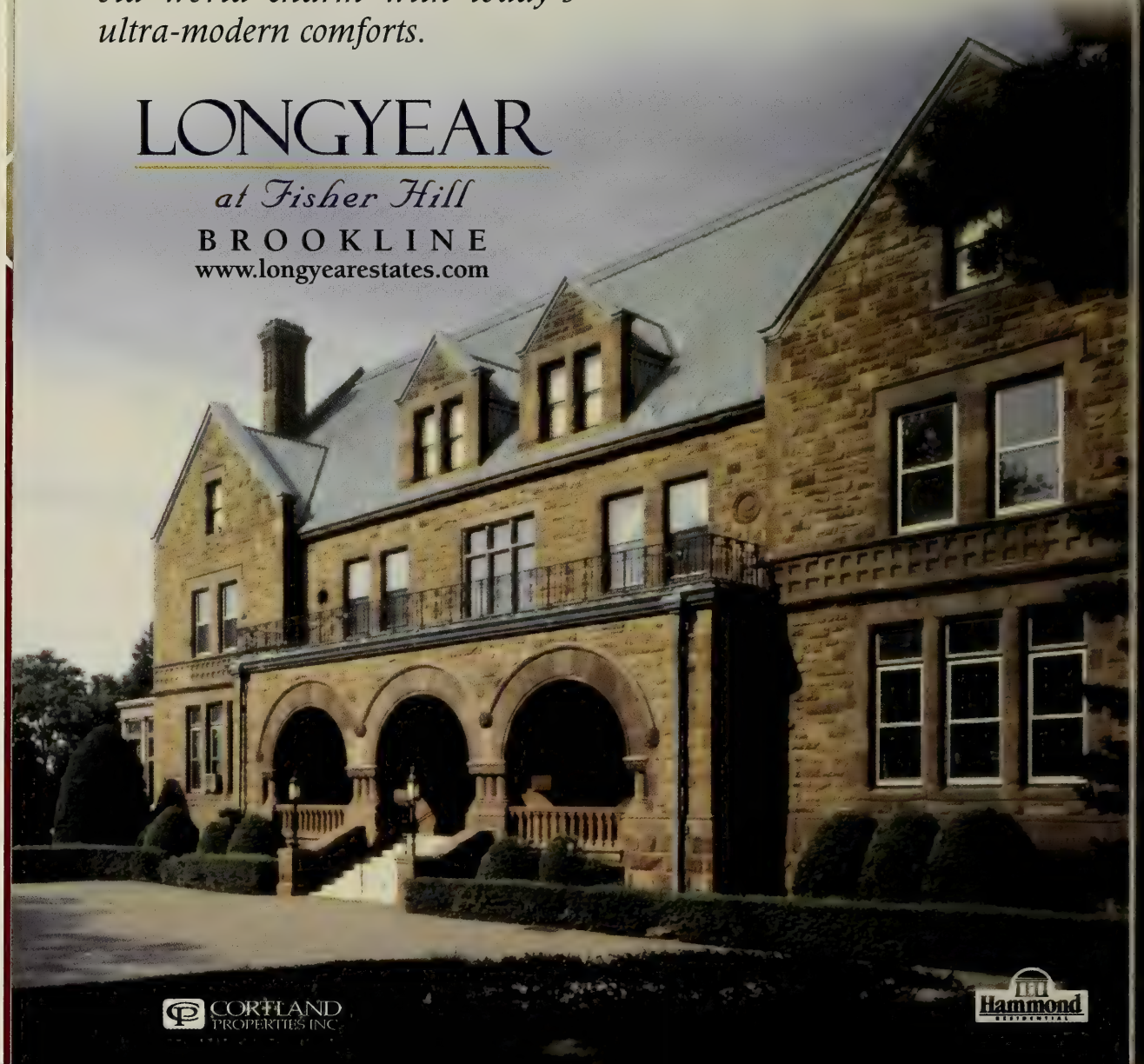
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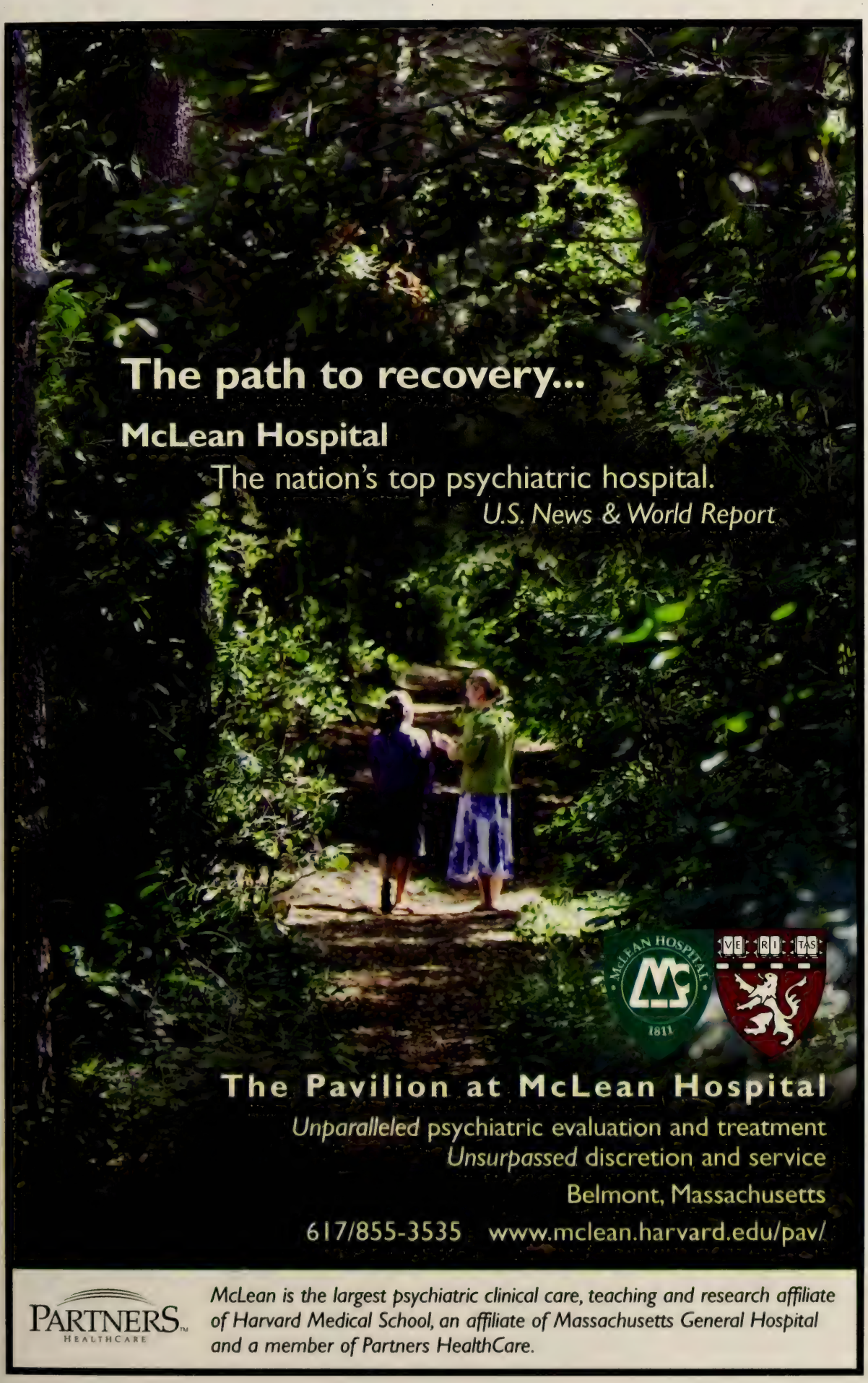
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This week's Pre-Concert Talks are given by Michael Steinberg, former BSO Director of Publications, and then annotator for the San Francisco Symphony and New York Philharmonic.

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BSO

Signings at the Symphony Shop

This Friday afternoon, October 28, and Saturday night, October 29, both before the concerts and during intermission on each date, former BSO program annotator Michael Steinberg—who is here to give this week's Pre-Concert Talks—will sign copies of his latest book, *Choral Masterworks–A Listener's Guide*. Copies of his two previous compilation volumes, *The Symphony–A Listener's Guide* and *The Concerto–A Listener's Guide*, will also be available. Many of the program notes in these books were written originally by Mr. Steinberg for the Boston Symphony Orchestra.

An Exhibit at the Boston Public Library: "The Boston Symphony Orchestra: A 125-Year Retrospective"

To celebrate the Boston Symphony Orchestra's 125-year history, the Boston Public Library is exhibiting—from September 15 through November 18—materials from its Music Department with items from the Koussevitzky Collection, the R. Laning Humphrey Journalistic Archive, the Walter Piston Collection, and the Allen A. Brown Collection. In addition to BSO programs, concert reviews, and published scores, the exhibit also includes manuscripts such as *Peter and the Wolf*, manuscript facsimiles including Piston's Pulitzer Prize-winning Symphony No. 3 (along with the composer's Pulitzer Prize award), memorabilia from the Koussevitzky Collection including his cigarette case, silver baton, and samovar set, plus additional awards, photographs, and works of art. In announcing this exhibit, the BPL noted that "throughout its 125-year history, the Boston Symphony Orchestra has provided the citizens of Boston and the Commonwealth of Massachusetts years of wonderful music. It has contributed to the music community with its commissions of local and world talents and has played a major role in the recognition of American music."

Pre-Concert Talks

Pre-Concert Talks available free of charge to BSO ticket holders precede all Boston Symphony concerts and Open Rehearsals, starting at 6:45 p.m. prior to evening concerts, 12:15 p.m. prior to Friday-afternoon concerts, one hour before the start of morning and evening Open Rehearsals, and at 1:45 p.m. prior to Sunday-afternoon concerts. Given by a variety of distinguished speakers from Boston's musical community, these informative half-hour talks include recorded examples from the music being performed. This week, former BSO annotator Michael Steinberg discusses music of Mozart and Tippett. In the weeks ahead, BSO Director of Program Publications Marc Mandel (Nov. 9 Open Rehearsal) and Harlow Robinson of Northeastern University (Nov. 10-15) discuss Beethoven, Schnittke, and Tchaikovsky; Helen Greenwald of the New England Conservatory discusses Mozart, Perle, Schuller, and Debussy (November 17-22), and BSO Publications Associate Robert Kirzinger discusses Strauss, Mahler, and Peter Lieberson's new *Neruda Songs* (Nov. 25-26).

Symphony Hall Tours

The Boston Symphony Association of Volunteers offers tours of Symphony Hall throughout the Symphony season. Experienced volunteer guides discuss the history and traditions of the BSO and its world-famous home, Symphony Hall, as the group is escorted through public and selected "behind-the-scenes" areas of the building. Free walk-up tours lasting approximately one hour take place on the first Saturday of each month at 1:30 p.m.

Individual tickets are on sale for all concerts in the BSO's 2005-2006 season. For specific information on purchasing tickets by phone, online, by mail, or in person at the Symphony Hall box office, please see page 71 of this program book.

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(excluding April 1, 2006) and every Wednesday at 4:30 p.m. (excluding the Holiday Pops season in December). All tours begin in the Massachusetts Avenue lobby of Symphony Hall, where the guide meets participants for entrance to the building. No reservations are necessary. In addition, group tours—free for New England school and community groups, or at a minimal charge for tours arranged through commercial tour operators—can be arranged in advance (the BSO's schedule permitting) by contacting the BSAV Office at (617) 638-9391 or by e-mailing bsav@bso.org.

Attention, Friday-afternoon Subscribers: Bus Service to Symphony Hall

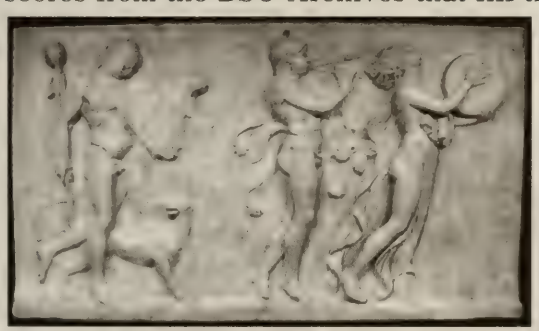
If you're tired of fighting traffic and searching for a parking space when you come to Friday-afternoon Boston Symphony concerts, why not consider taking the bus from your community directly to Symphony Hall? Under the auspices of the Boston Symphony Association of Volunteers, the following communities sponsor round-trip bus service for the Friday afternoon concerts for a nominal fee: Beverly, Cape Cod, Concord, Marblehead/Swampscott, Wellesley, South Shore, and Weston in Massachusetts; Concord, North Hampton, and Peterborough in New Hampshire; western New Hampshire; and Rhode Island. Taking advantage of your area's bus service not only helps to keep this convenient service operating, but also provides opportunities to spend more time with your Symphony friends, meet new people, and conserve energy. In addition, many of the participating communities make a substantial contribution to the BSO from the proceeds. If you would like to start a service from your community, or would like further information about bus transportation to Friday-afternoon Boston Symphony concerts, please call the Volunteer Office at (617) 638-9390.

With Thanks

BSO subscription concerts are supported in part by a grant from the Boston Cultural Council, which is funded by the Massachusetts Cultural Council and administered by the Mayor's Office of Arts, Tourism, and Special Events.

On Display in Symphony Hall

This season's BSO Archives exhibit marks the 125th anniversary of the Boston Symphony Orchestra. In addition to the many important photographs, letters, and scores from the BSO Archives that fill the exhibit cases throughout Symphony Hall to document the BSO's founding in 1881 and its 125-year history, the BSO has received on loan from the Library of Congress's Music Division the original manuscript scores for two pieces closely associated with the BSO—Béla Bartók's Concerto for Orchestra, commissioned by the Koussevitzky Music Foundation and given its world premiere by Serge Koussevitzky and the BSO on December 1, 1944; and Henri Dutilleux's Symphony No. 2, commissioned jointly by the BSO and the Koussevitzky Music Foundation and given its world premiere by the BSO under Charles Munch on December 11, 1959. Also among the important artifacts on display throughout the season are the original manuscript of Igor Stravinsky's *Symphony of Psalms* (a BSO 50th-anniversary commission) and the score of Beethoven's *Missa Solemnis*, just recently returned to the BSO, that was used for Symphony Hall's inaugural concert on October 15, 1900.



Shown here is a plaster relief of a Bacchic procession mounted originally in Symphony Hall in the early 1900s, then taken down in the early 1980s and left to languish in Symphony Hall's basement for more than twenty years. The restoration of the plaster relief by Carol Snow and Nina Vinogradskaya and its reinstallation by Mystic Scenic Studios were made possible through a gift from Deborah M. Hauser.

BSO 125
You Don't Want To Miss...

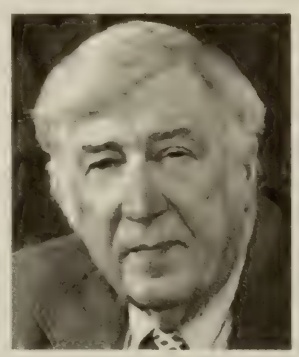
BSO Music Director James Levine returns to Symphony Hall in November for three exciting, wide-ranging programs with the Boston Symphony Orchestra.

Thursday, November 17, at 8
Saturday, November 19, at 8
Tuesday, November 22, at 8

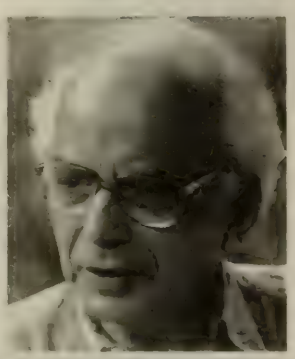
JAMES LEVINE conducting

MOZART Symphony No. 35, *Haffner* • PERLE *Transcendental Modulations* (Thurs., Nov. 17 only) • SCHULLER *Spectra* (Sat. and Tues., Nov. 19 and 22) • DEBUSSY *La Mer*

BSO Music Director James Levine conducts two very different classics of the orchestral repertoire—Mozart's engaging *Haffner* Symphony and Debussy's orchestral evocation of the sea, *La Mer*, given its American premiere by the BSO at Symphony Hall in 1906—on a program that also illustrates his tireless advocacy of the important American composers of our day. Pulitzer Prize-winners George Perle (b.1915) and Gunther Schuller (b.1925) are both celebrating important birthdays this year. Perle's *Transcendental Modulations*, a major orchestral work from 1993 written for the New York Philharmonic, presents a succession of twelve episodes, each of distinctive musical character. Gunther Schuller's *Spectra* (1958) fascinatingly rethinks the traditional orchestral seating, calling for the division of the orchestra into several chamber-music-like sections so as to explore a range of coloristic and spatial possibilities. All told, this is a program that showcases the Boston Symphony Orchestra in music encompassing more than 200 years of exceptional musical creativity and craft.



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Friday, November 25, at 1:30
Saturday, November 26, at 8

JAMES LEVINE conducting
DOROTHEA RÖSCHMANN, soprano (Mahler)
LORRAINE HUNT LIEBERSON, mezzo-soprano (Lieberson)

STRAUSS *Till Eulenspiegel's Merry Pranks* • LIEBERSON *Neruda Songs* (east coast premiere; co-commissioned by the BSO and the Los Angeles Philharmonic) • MAHLER Symphony No. 4

The extraordinary American mezzo-soprano Lorraine Hunt Lieberson joins James Levine and the BSO for the east coast premiere of her husband Peter Lieberson's lyrical, intimate, moving settings of sonnets by the Chilean poet Pablo Neruda. This work, a BSO 125th Anniversary Commission co-commissioned with the Los Angeles Philharmonic, had its acclaimed world premiere performances in Los Angeles last May. Lorraine Hunt Lieberson will sing this music again with the BSO at Carnegie Hall on November 28, and then on tour with Maestro Levine and the BSO in March. The composer's own program note on his *Neruda Songs* is printed below.



Lorraine Hunt Lieberson



Dorothea Röschmann

Making her BSO debut with these performances, the internationally acclaimed German soprano Dorothea Röschmann is featured in Mahler's sunlit Symphony No. 4, which transports the listener from earth to heaven with music of extraordinary beauty. Ms. Röschmann won accolades last season for her portrayal of Pamina in Julie Taymor's new Metropolitan Opera production of Mozart's *Magic Flute*. Maestro Levine opens the program with Strauss's ever-popular, virtuosic orchestral tone poem *Till Eulenspiegel's Merry Pranks*, inspired by the exploits of a mischievous rogue famed in German folklore and legend.

PETER LIEBERSON ON HIS "NERUDA SONGS"

to be sung here by Lorraine Hunt Lieberson with James Levine and the BSO on November 25 and 26

"I discovered the love poems of Pablo Neruda by chance in the Albuquerque airport. The book had a pink cover and drew me in. As I glanced through the poems I immediately thought that I must set some of these for Lorraine. Years later the opportunity came when the Los Angeles Philharmonic and the Boston Symphony Orchestra co-commissioned this piece from me, to be written specifically for Lorraine.



Peter Lieberson

"Each of the five poems that I set to music seemed to me to reflect a different face in love's mirror. The first poem, 'If your eyes were not the color of the moon,' is pure appreciation of the beloved. The second, 'Love, love, the clouds went up the tower of the sky like triumphant washerwomen,' is joyful and also mysterious in its evocation of nature's elements: fire, water, wind, and luminous space. The third poem, 'Don't go far off, not even for a day,' reflects the anguish of love, the fear

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and pain of separation. The fourth poem, 'And now you're mine. Rest with your dream in my dream,' is complex in its emotional tone. First there is the exultance of passion. Then, gentle, soothing words lead the beloved into the world of rest, sleep, and dream. Finally, the fifth poem, 'My love, if I die and you don't,' is very sad and peaceful at the same time. There is the recognition that no matter how blessed one is with love, there will still be a time when we must part from those whom we cherish so much. Still, Neruda reminds one that love has not ended. In truth there is no real death to love nor even a birth: 'It is like a long river, only changing lands, and changing lips.'

"I am so grateful for Neruda's beautiful poetry, for although these poems were written to another, when I set them I was speaking directly to my own beloved, Lorraine."

Thursday, December 1, at 8
Friday, December 2, at 1:30
Saturday, December 3, at 8

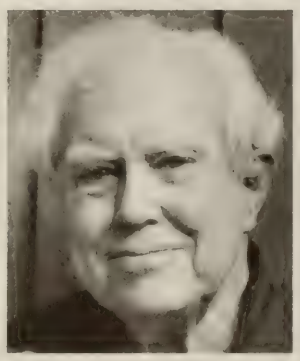
JAMES LEVINE conducting
TANGLEWOOD FESTIVAL CHORUS, JOHN OLIVER, conductor

DUTILLEUX Symphony No. 2, *Le Double* • STRAVINSKY *Symphony of Psalms* • CARTER *Boston Concerto* • BARTÓK Concerto for Orchestra

To highlight the BSO's proud heritage of commissioning and performing new music, James Levine brings together four significant works commissioned specifically for the Boston Symphony Orchestra. Commissioned for the BSO's 50th anniversary, Stravinsky's *Symphony of Psalms* (here featuring the Tanglewood Festival Chorus) has long held its place as one of the repertoire's great choral/orchestral masterpieces. Serge Koussevitzky led the orchestra in the American premiere in December 1930. Another staple of the orchestral repertoire, and a BSO signature piece since it was new, Bartók's Concerto for Orchestra was commissioned by Koussevitzky and premiered here in December 1944.

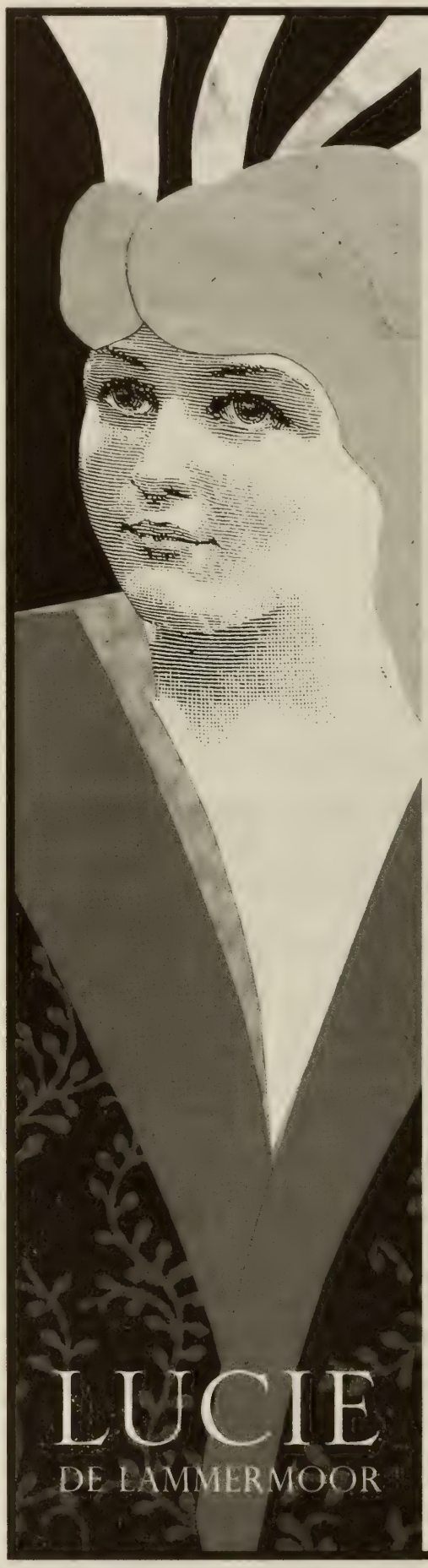


Henri Dutilleux



Elliott Carter

American composer Elliott Carter (b.1908) and French composer Henri Dutilleux (b.1916) are among the great senior craftsmen still making their mark on the music world today. Dutilleux's longstanding relationship with the BSO was fostered by Charles Munch and then nurtured more recently by Seiji Ozawa. Premiered by Munch and the orchestra in December 1959, Dutilleux's Symphony No. 2, *Le Double*, was commissioned for the BSO's 75th anniversary. Its subtitle ("The Double") reflects this colorful work's use of a twelve-player chamber orchestra that "shadows" the main ensemble. Elliott Carter's BSO-commissioned *Boston Concerto* was premiered here in April 2003; this orchestral showcase displays the BSO at its virtuosic best while also affirming the important place that Carter's music has taken in the orchestra's repertoire.



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A Brief History of Symphony Hall

The first home of the Boston Symphony Orchestra was the old Boston Music Hall, which stood downtown where the Orpheum Theatre now stands, held about 2,400 seats, and was threatened in 1893 by the city's road-building/rapid transit project. That summer, the BSO's founder, Major Henry Lee Higginson, organized a corporation to finance a new and permanent home for the orchestra. On October 15, 1900—some seven years and $750,000 later—the new hall was opened. The inaugural gala concluded with a performance of Beethoven's *Missa Solemnis* under the direction of then music director Wilhelm Gericke.

At Higginson's insistence, the architects—McKim, Mead & White of New York—engaged Wallace Clement Sabine, a young assistant professor of physics at Harvard, as their acoustical consultant, and Symphony Hall became the first auditorium designed in accordance with scientifically-derived acoustical principles. It is now ranked as one of the three best concert halls in the world, along with Amsterdam's Concertgebouw and Vienna's Musikverein. Bruno Walter called it "the most noble of American concert halls," and Herbert von Karajan, comparing it to the Musikverein, noted that "for much music, it is even better...because of the slightly lower reverberation time."



BSO conductor Wilhelm Gericke, who led the Symphony Hall inaugural concert

Symphony Hall is 61 feet high, 75 feet wide, and 125 feet long from the lower back wall to the front of the stage. The walls of the stage slope inward to help focus the sound. The side balconies are shallow so as not to trap any of the sound, and though the rear balconies are deeper, sound is properly reflected from the back walls. The recesses of the coffered ceiling help distribute the sound throughout the hall, as do the statue-filled niches along the three sides. The auditorium itself is centered within the building, with corridors and offices insulating it from noise outside. The leather seats are the ones installed for the hall's opening in 1900. With the exception of the wood floors, the hall is built of brick, steel, and plaster, with only a moderate amount of decoration, the original, more ornate plans for the building's exterior having been much simplified as a cost-reducing measure. But as architecture critic Robert Campbell has observed, upon penetrating the "outer carton" one discovers "the gift within—the lovely ornamented interior, with its delicate play of grays, its statues, its hint of giltwork, and, at concert time, its sculptural glitter of instruments on stage."

Symphony Hall was designed so that the rows of seats could be replaced by tables for Pops concerts. For BSO concerts, the hall seats 2,625. For Pops concerts, the capacity is 2,371, including 241 small tables on the main floor. To accommodate this flexible system—an innovation in 1900—an elevator, still in use, was built into the Symphony Hall floor. Once a year the five Symphony Hall chandeliers are lowered to the floor and all 394 lightbulbs are changed. The sixteen replicas of Greek and Roman statues—ten of mythical subjects, six of actual historical figures—are related to music, art, and literature. The statues were donated by a committee of 200 Symphony-goers and cast by P.P. Caproni and Brother, Boston, makers of plaster reproductions for public buildings and art schools. They were not ready for the opening concert, but appeared one by one during the first two seasons.



Architect's watercolor rendering of Symphony Hall prior to its construction

The Symphony Hall organ, an Aeolian-Skinner designed by G. Donald Harrison and

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BSO | 125

installed in 1949, is considered one of the finest concert hall organs in the world. The console was autographed by Albert Schweitzer, who expressed his best wishes for the organ's tone. There are more than 4,800 pipes, ranging in size from 32 feet to less than six inches and located behind the organ pipe facade visible to the audience. The organ was commissioned to honor two milestones in 1950: the fiftieth anniversary of the hall's opening, and the 200th anniversary of the death of Johann Sebastian Bach. The 2004-2005 season brought the return to use of the Symphony Hall organ following a two-year renovation process by the firm of Foley-Baker, Inc., based in Tolland, CT.

Two radio booths used for the taping and broadcasting of concerts overlook the stage at audience-left. For recording sessions, equipment is installed in an area of the basement. The hall was completely air-conditioned during the summer of 1973, and in 1975 a six-passenger elevator was installed in the Massachusetts Avenue stairwell.



From 1906

Symphony Hall has been the scene of more than 250 world premieres, including major works by Samuel Barber, Béla Bartók, Elliott Carter, Aaron Copland, Henri Dutilleux, George Gershwin, Sofia Gubaidulina, John Harbison, Walter Piston, Sergei Prokofiev, Roger Sessions, Igor Stravinsky, Michael Tippett, John Williams, and Ellen Taaffe Zwilich. For many years the biggest civic building in Boston, it has also been used for many purposes other than concerts, among them the First Annual Automobile Show of the Boston Automobile Dealers' Association (1903), the Boston premiere of Cecil B. De Mille's film version of *Carmen* starring Geraldine Farrar (1915), the Boston Shoe Style Show (1919), a debate on American participation in the League of Nations (1919), a lecture/demonstration by Harry Houdini debunking spiritualism (1925), a spelling bee sponsored by the *Boston Herald* (1935), Communist Party meetings (1938-40; 1945), Jordan Marsh-sponsored fashion shows "dedicated to the working woman" (1940s), and all the inaugurations of former longtime Boston mayor James Michael Curley.

A couple of interesting points for observant concertgoers: The plaques on the proscenium arch were meant to be inscribed with the names of great composers, but the hall's original directors were able to agree unanimously only on Beethoven, so his remains the only name above the stage. The ornamental initials "BMH" in the staircase railings on the Huntington Avenue side (originally the main entrance) reflect the original idea to name the building Boston Music Hall, but the old Boston Music Hall, where the BSO had performed since its founding in 1881, was not demolished as planned, and a decision on a substitute name was not reached until Symphony Hall's opening.

In 1999, Symphony Hall was designated and registered by the United States Department of the Interior as a National Historic Landmark, a distinction marked in a special ceremony at the start of the 2000-01 season. In the 2000-01 season, the Boston Symphony Orchestra marked the centennial of its home, renewing Symphony Hall's role as a crucible for new music activity, as a civic resource, and as a public gathering place. The programming and celebratory events included world premieres of works commissioned by the BSO, the first steps of a new master plan that will strengthen Symphony Hall's public presence, and the launching of an initiative that will ultimately extend the sights and sounds of Symphony Hall via the internet. The Symphony Hall Centennial Season brought not only a commemoration, but a second inauguration. Symphony Hall was built for the purpose of expanding the presence of orchestral music here and now—a mission the BSO continues to carry forward into today's world and the world of tomorrow.

JAMES LEVINE


Koichi Miura

The 2005-06 season is James Levine's second as Music Director of the Boston Symphony Orchestra. Named Music Director Designate in October 2001, he is the orchestra's fourteenth music director since the BSO's founding in 1881, and the first American-born conductor to hold that position. Highlights of his twelve BSO programs for 2005-06 (three of which also go to Carnegie Hall in New York) include a season-opening all-French program (works by Berlioz, Debussy, Milhaud, and Saint-Saëns) celebrating the BSO's longstanding tradition of performing the French orchestral repertoire; historic works by Bartók, Debussy, Dutilleux, and Stravinsky given their world or American premieres by the BSO in the course of the past century; newly commissioned works from Elliott Carter, Jonathan Dawe, and Peter Lieberson; and five of eleven programs (to be divided between the BSO's 2005-06 and 2006-07 seasons) juxtaposing works by Beethoven and Schoenberg. Also in 2005-06, Mr. Levine will appear as both pianist and conductor in a Beethoven/Schoenberg program (featuring soprano Anja Silja and tenor Matthew Polenzani) with the Boston Symphony Chamber Players, and he will lead the BSO on tour in Chicago, Newark (at the New Jersey Performing Arts Center), Philadelphia, and Washington, D.C. This past summer at Tanglewood, Mr. Levine led concerts with the Boston Symphony Orchestra and the Tanglewood Music Center Orchestra, and worked with the TMC's Conducting and Vocal Fellows in classes devoted to orchestral repertoire, Lieder, and opera. Maestro Levine made his BSO debut in April 1972; he has since led the orchestra in repertoire ranging from Haydn, Mozart, Schumann, Brahms, Dvořák, Verdi, Mahler, and Debussy to music of Babbitt, Cage, Carter, Harbison, Ligeti, Sessions, and Wuorinen.

James Levine is also Music Director of the Metropolitan Opera, where, in the thirty-four years since his debut there, he has developed a relationship with that company unparalleled in its history and unique in the musical world today. All told at the Met he has led more than 2,000 performances of 80 different operas. His 2005-06 Met season includes a special Opening Night Gala, a new production of Donizetti's *Don Pasquale*, revivals of *Così fan tutte*, *Falstaff*, *Fidelio*, *Lohengrin*, *Parsifal*, and *Wozzeck*, and, to close the season, a gala concert honoring departing general manager Joseph Volpe, as well as three concerts each at Carnegie with the MET Orchestra (including a world premiere in May by Charles Wuorinen) and MET Chamber Ensemble (including a New York premiere in October by Elliott Carter). Also this season at Carnegie, he celebrates Milton Babbitt's ninetieth birthday in May with a program made entirely of that composer's music. Mr. Levine inaugurated the "Metropolitan Opera Presents" television series for PBS in 1977, founded its Young Artist Development Program in 1980, returned Wagner's complete *Der Ring des Nibelungen* to the repertoire in 1989 (in the Met's first integral cycles in 50 years), and reinstated recitals and concerts with Met artists at the opera house—a former Metropolitan tradition. Expanding on that tradition, he and the MET Orchestra began touring in concert in 1991, and have since performed around the world.

Outside the United States, Mr. Levine's activities are characterized by his intensive and enduring relationships with Europe's most distinguished musical organizations, especially the Berlin Philharmonic, the Vienna Philharmonic, and the summer festivals in Salzburg (1975-1993) and Bayreuth (1982-98). He was music director of the UBS Verbier Festival Orchestra from its founding in 2000 and, before coming to





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Ansel Adams, *Aspens, Northern New Mexico*, 1958. Gelatin silver print. The Lane Collection. Photograph by Ansel Adams. Used with permission of the Trustees of The Ansel Adams Publishing Rights Trust. All Rights Reserved.

Boston, was chief conductor of the Munich Philharmonic from 1999 to 2004. In the United States he led the Chicago Symphony Orchestra for twenty summers as music director of the Ravinia Festival (1973-1993) and, concurrently, was music director of the Cincinnati May Festival (1973-1978). Besides his many recordings with the Metropolitan Opera and the MET Orchestra, he has amassed a substantial discography with such leading ensembles as the Berlin Philharmonic, Chicago Symphony, London Symphony, Philharmonia Orchestra, Munich Philharmonic, Dresden Staatskapelle, Philadelphia Orchestra, and Vienna Philharmonic. Over the last thirty years he has made more than 200 recordings of works ranging from Bach to Babbitt. Maestro Levine is also active as a pianist, performing chamber music and in collaboration with many of the world's great singers.

Born in Cincinnati, Ohio, on June 23, 1943, James Levine studied piano from age four and made his debut with the Cincinnati Symphony at ten, as soloist in Mendelssohn's D minor piano concerto. He was a participant at the Marlboro Festival in 1956 (including piano study with Rudolf Serkin) and at the Aspen Music Festival and School (where he would later teach and conduct) from 1957. In 1961 he entered the Juilliard School, where he studied conducting with Jean Morel and piano with Rosina Lhévinne (continuing on his work with her at Aspen). In 1964 he took part in the Ford Foundation-sponsored "American Conductors Project" with the Baltimore Symphony Orchestra and Alfred Wallenstein, Max Rudolf, and Fausto Cleva. As a direct result of his work there, he was invited by George Szell, who was on the jury, to become an assistant conductor (1964-1970) at the Cleveland Orchestra—at twenty-one, the youngest assistant conductor in that orchestra's history. During his Cleveland years, he also founded and was music director of the University Circle Orchestra at the Cleveland Institute of Music (1966-72).

James Levine was the first recipient (in 1980) of the annual Manhattan Cultural Award and in 1986 was presented with the Smetana Medal by the Czechoslovak government, following performances of the composer's *Má Vlast* in Vienna. He was the subject of a *Time* cover story in 1983, was named "Musician of the Year" by *Musical America* in 1984, and has been featured in a documentary in PBS's "American Masters" series. He holds numerous honorary doctorates and other international awards. In recent years Mr. Levine has received the Award for Distinguished Achievement in the Arts from New York's Third Street Music School Settlement; the Gold Medal for Service to Humanity from the National Institute of Social Sciences; the Lotus Award ("for inspiration to young musicians") from Young Concert Artists; the Anton Seidl Award from the Wagner Society of New York; the Wilhelm Furtwängler Prize from Baden-Baden's Committee for Cultural Advancement; the George Jellinek Award from WQXR in New York; the Goldenes Ehrenzeichen from the cities of Vienna and Salzburg; the Crystal Award from the World Economic Forum in Davos, Switzerland; America's National Medal of Arts and Kennedy Center Honors, and the 2005 Award for Distinguished Service to the Arts from the American Academy of Arts and Letters.



Michael Lutch



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Music Director
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Bernard Haitink
Conductor Emeritus
LaCroix Family Fund, fully funded in perpetuity

Seiji Ozawa
Music Director Laureate

First Violins

Malcolm Lowe
Concertmaster
Charles Munch chair, fully funded in perpetuity

Tamara Smirnova
Associate Concertmaster
Helen Horner McIntyre chair, endowed in perpetuity in 1976

Alexander Velinzon
Assistant Concertmaster
Robert L. Beal, Enid L., and Bruce A. Beal chair, endowed in perpetuity in 1980

Elita Kang
Assistant Concertmaster
Edward and Bertha C. Rose chair

Bo Youp Hwang
John and Dorothy Wilson chair, fully funded in perpetuity

Lucia Lin
Forrest Foster Collier chair

Ikuko Mizuno
Dorothy Q. and David B. Arnold, Jr., chair, fully funded in perpetuity

Amnon Levy
Muriel C. Kasdon and Marjorie C. Paley chair

*Sheila Fiekowsky
Ruth and Carl J. Shapiro chair, fully funded in perpetuity

*Jennie Shames‡
Theodore W. and Evelyn Berenson Family chair

*Valeria Vilker Kuchment
Stephanie Morris Marryott and Franklin J. Marryott chair

*Tatiana Dimitriades
Catherine and Paul Buttenwieser chair

*Si-Jing Huang
Mary B. Saltonstall chair, fully funded in perpetuity

*Nicole Monahan
Kristin and Roger Servison chair

*Wendy Putnam
Donald C. and Ruth Brooks Heath chair, fully funded in perpetuity

*Xin Ding

Second Violins

Haldan Martinson
Principal
Carl Schoenhof Family chair, fully funded in perpetuity

Vyacheslav Uritsky
Assistant Principal
Charlotte and Irving W. Rabb chair, endowed in perpetuity in 1977

Ronald Knudsen
Edgar and Shirley Grossman chair

Joseph McGauley
Shirley and J. Richard Fennell chair, fully funded in perpetuity

Ronan Lefkowitz
David H. and Edith C. Howie chair, fully funded in perpetuity

*Nancy Bracken
*Aza Raykhtsaum
*Bonnie Bewick
*James Cooke
*Victor Romanul
Bessie Pappas chair
*Catherine French
*Kelly Barr
*Polina Sedukh

Violas

Steven Ansell
Principal
Charles S. Dana chair, endowed in perpetuity in 1970

Cathy Basrak
Assistant Principal
Anne Stoneman chair, fully funded in perpetuity

Edward Gazouleas
Lois and Harlan Anderson chair, fully funded in perpetuity

Robert Barnes
Ronald Wilkison
Michael Zaretsky
Marc Jeanneret
*Mark Ludwig
*Rachel Fagerburg
*Kazuko Matsusaka
*Rebecca Gitter
*Marvin Moon

Cellos

Jules Eskin
Principal
Philip R. Allen chair, endowed in perpetuity in 1969

Martha Babcock
Assistant Principal
Vernon and Marion Alden chair, endowed in perpetuity in 1977

Sato Knudsen
Mischa Nieland chair, fully funded in perpetuity

Mihail Jojatu
Sandra and David Bakalar chair

Luis Leguía
Robert Bradford Newman chair, fully funded in perpetuity

*Jerome Patterson
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*Owen Young
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*Andrew Pearce
Stephen and Dorothy Weber chair

*Mickey Katz
Richard C. and Ellen E. Paine chair, fully funded in perpetuity

Gordon and Mary Ford Kingsley Family chair

Basses

Edwin Barker
Principal
Harold D. Hodgkinson chair, endowed in perpetuity in 1974

Lawrence Wolfe
Assistant Principal
Maria Nistazos Stata chair, fully funded in perpetuity

Joseph Hearne
Leith Family chair, fully funded in perpetuity

Dennis Roy
Joseph and Jan Brett Hearne chair

John Salkowski
Erich and Edith Heymans chair

*James Orleans

* *Participating in a system of rotated seating*
‡ *On sabbatical leave*
§ *Substitute player*

*Todd Seeber
Eleanor L. and Levin H. Campbell chair, fully funded in perpetuity
*John Stovall
*Benjamin Levy

Flutes
Elizabeth Rowe
Principal
Walter Piston chair, endowed in perpetuity in 1970
Fenwick Smith
Myra and Robert Kraft chair, endowed in perpetuity in 1981
Elizabeth Ostling
Associate Principal
Marian Gray Lewis chair, fully funded in perpetuity

Piccolo

Evelyn and C. Charles Marran chair, endowed in perpetuity in 1979
§Linda Toote

Oboes
John Ferrillo
Principal
Mildred B. Remis chair, endowed in perpetuity in 1975
Mark McEwen
James and Tina Collias chair
Keisuke Wakao
Assistant Principal
Elaine and Jerome Rosenfeld chair

English Horn
Robert Sheena
Beranek chair, fully funded in perpetuity

Clarinets
William R. Hudgins
Principal
Ann S.M. Banks chair, endowed in perpetuity in 1977
Scott Andrews
Thomas and Dola Stemberg chair
Thomas Martin
Associate Principal & E-flat clarinet
Stanton W. and Elisabeth K. Davis chair, fully funded in perpetuity

Bass Clarinet
Craig Nordstrom
Farla and Harvey Chet Krentzman chair, fully funded in perpetuity

Bassoons
Richard Svoboda
Principal
Edward A. Taft chair, endowed in perpetuity in 1974
Suzanne Nelsen
John D. and Vera M. MacDonald chair
Richard Ranti
Associate Principal
Diana Osgood Tottenham/ Hamilton Osgood chair, fully funded in perpetuity

Contrabassoon
Gregg Henegar
Helen Rand Thayer chair

Horns
James Sommerville
Principal
Helen Sagoff Slosberg/Edna S. Kalman chair, endowed in perpetuity in 1974
Richard Sebring
Associate Principal
Margaret Andersen Congleton chair, fully funded in perpetuity
Daniel Katzen
Elizabeth B. Storer chair, fully funded in perpetuity
Jay Wadenpfuhl
John P. II and Nancy S. Eustis chair, fully funded in perpetuity

Jonathan Menkis‡
Jean-Noël and Mona N. Tariot chair
§Lisa Conway
§Kevin Owen

Trumpets
Charles Schlueter
Principal
Roger Louis Voisin chair, endowed in perpetuity in 1977
Peter Chapman
Ford H. Cooper chair, endowed in perpetuity in 1984
Thomas Rolfs
Associate Principal
Nina L. and Eugene B. Doggett chair
Benjamin Wright
Rosemary and Donald Hudson chair

Trombones
Ronald Barron
Principal
J.P. and Mary B. Barger chair, fully funded in perpetuity
Norman Bolter
Arthur and Linda Gelb chair

Bass Trombone
Douglas Yeo
John Moors Cabot chair, fully funded in perpetuity

Tuba
Mike Roylance
Margaret and William C. Rousseau chair, fully funded in perpetuity

Timpani
Timothy Genis
Sylvia Shippen Wells chair, endowed in perpetuity in 1974

Percussion
Frank Epstein
Peter and Anne Brooke chair, fully funded in perpetuity
J. William Hudgins
Peter Andrew Lurie chair, fully funded in perpetuity

Barbara Lee chair

Assistant Timpanist
Mr. and Mrs. Edward H. Linde chair
§Richard Flanagan

Harp
Ann Hobson Pilot
Principal

Voice and Chorus
John Oliver
Tanglewood Festival Chorus Conductor
Alan J. and Suzanne W. Dworsky chair, fully funded in perpetuity

Librarians
Marshall Burlingame
Principal
Lia and William Poorvu chair, fully funded in perpetuity
William Shisler
John Perkel

Assistant Conductors
Jens Georg Bachmann
Anna E. Finnerty chair, fully funded in perpetuity
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Bernard Haitink, *Conductor Emeritus*
Seiji Ozawa, *Music Director Laureate*
125th Season, 2005-2006

Thursday, October 27, at 8
Friday, October 28, at 1:30
Saturday, October 29, at 8

SIR COLIN DAVIS conducting

MOZART — Serenade No. 9 in D, K.320, *Posthorn*

Adagio maestoso – Allegro con spirito
Menuetto: Allegretto
Concertante: Andante grazioso
Rondeau: Allegro ma non troppo
Andantino
Menuetto
Finale: Presto

CHARLES SCHLUETER, posthorn

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TIPPETT

A Child of Our Time
(marking the centennial of the composer's birth)

Part I
Part II
Part III

INDRA THOMAS, soprano
CATHERINE WYN-ROGERS, mezzo-soprano
PAUL GROVES, tenor
ALASTAIR MILES, bass
TANGLEWOOD FESTIVAL CHORUS,
JOHN OLIVER, conductor

Text begins on page 40.

This evening's Tanglewood Festival Chorus performance is supported by the Alan J. and Suzanne W. Dworsky Fund for Voice and Chorus.

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Walter H. Scott



"A Child of Our Time" at Tanglewood, with the composer leading the Boston Symphony Orchestra and Tanglewood Festival Chorus on August 5, 1978



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Debussy — Première Rapsodie (1910)
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Brahms — String Quintet in G major, Op. 111

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1913-2005

Tonight's performance of Michael Tippett's oratorio *A Child of Our Time* is dedicated with gratitude and respect to the memory of Rosa Parks, whose act of civil disobedience on December 1, 1955—when she refused to give up her seat to a white passenger on a city bus in Montgomery, Alabama—helped touch off the civil rights movement of the 1950s and 1960s. In response to her arrest and conviction for violating segregation laws, blacks in Montgomery boycotted the buses for nearly thirteen months while challenging via the Supreme Court, and ultimately defeating, the law that relegated them to second-class status on the public bus system.

Years later, when interviewed about the incident for the 1987 PBS television series *Eyes on the Prize*, she said: "When he saw me still sitting, he asked if I was going to stand up and I said, 'No, I'm not.' And he said, 'Well, if you don't stand up, I'm going to have to call the police and have you arrested.' I said, 'You may do that.'"

Born in Tuskegee, Alabama, on February 4, 1913, Ms. Parks died at her Detroit home on Sunday, October 23. She was 92.

Wolfgang Amadè Mozart
Serenade No. 9 in D, K.320, *Posthorn*



Johannes Chrysostomus Wolfgang Gottlieb Mozart, who began calling himself Wolfgang Amadeo about 1770 and Wolfgang Amadè about 1777, was born in Salzburg, Austria, on January 27, 1756, and died in Vienna on December 5, 1791. He completed the Posthorn *Serenade on August 3, 1779, for performance, presumably soon after, at Salzburg. Richard Burgin led the first BSO performances of* Posthorn *Serenade in February 1937, later performances being given by Erich Leinsdorf, Seiji Ozawa, Charles Dutoit (the most recent Tanglewood performance, on July 21, 1985), and Ozawa again (the most recent subscription performances, in February and March 1994). It is scored for two flutes and piccolo, two oboes, two bassoons, two horns, two trumpets, posthorn, timpani, and strings.*

On October 27, 1769, the thirteen-year-old Wolfgang Mozart was named honorary Konzertmeister to the court of Salzburg, where his father Leopold had been court composer since 1757. In March 1772, Wolfgang found himself with a newly appointed employer, the Archbishop Hieronymus von Colloredo, who was to prove increasingly unappreciative and tyrannical. Despite his continuing recognition as both pianist and composer, Mozart's attempts to secure a more fulfilling and lucrative position elsewhere came to nothing, and he remained bound to service at the Salzburg court until he was twenty-five. Two months after the triumph of his opera *Idomeneo* in Munich, Mozart arrived in Vienna in March 1781, summoned there by the Archbishop Colloredo on the occasion of the Emperor Joseph II's accession to the throne. The Archbishop's social and financial ill-treatment of Mozart, particularly distasteful so soon after the Munich premiere, brought matters to a head: Mozart resolved to make his own living in Vienna. He submitted his resignation on May 9, 1781, and received his humiliating release a month later.

During his period of employment at Salzburg, Mozart composed a sizable quantity of "entertainment music" for such occasions as dinner and garden parties, official court functions, weddings of the nobility, and even the celebrations that marked the close of the university term. He wrote this music for winds, for strings, and for full orchestra, for performance both indoors and out, a factor that would often determine the choice of instrumentation. The wide and inconsistently applied variety of names that Mozart and his contemporaries gave to these works has beleaguered scholars to this day. Put simply, "*divertimento*" is the term now generally understood to encompass most such music composed primarily for its entertainment value, with such overlapping categories as that of the "*serenade*" (the Italian-derived term for "night-time music," or "*Nachtmusik*" in German) often differing as to ensemble size, number of movements, and the circumstance for which the music was composed. "*Finalmusik*," for example, was a term that might simply denote the concluding piece at an outdoor concert; at Salzburg, it seems also to have had the occasional meaning of a piece written for the end of the university's summer semester and performed to honor a favorite professor. But, as in the case of several such works written by Mozart, the music would be designated a "serenade" simply because of its multi-movement structure, even though it was mentioned in correspondence or other contexts as "*Finalmusik*."

Generic borders could be obscured even further when the music of a "serenade" exhibited traits seemingly more suited to the "serious" genres, as when an orchestral serenade approached the genre of the concerto by featuring one or more solo instruments



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against the whole. (The *Haffner* Serenade, K.250 [248b], which Mozart composed in July 1776 for the wedding of the daughter of the burgomaster of Salzburg, has what is essentially a three-movement violin concerto embedded into its overall nine-movement structure.) The seven-movement *Posthorn* Serenade, completed August 3, 1779, as the last of the serenades that Mozart wrote for Salzburg, and which was commissioned as "*Finalmusik*" by the university, sets off solo flutes and oboes in its third and fourth movements. Mozart even had these two movements performed separately as a "*sinfonia concertante*" at a concert he gave in the Vienna Burgtheater on March 23, 1783.

The brilliant trumpet-and-drums panoply of the *Posthorn* Serenade's opening Allegro is prepared by a stately slow introduction, which returns, written out in slower-moving note values as part of the Allegro, to introduce the recapitulation; the so-called "Mannheim crescendos" of the Allegro reflect a recent visit by Mozart to that important musical center. This movement is offset by a courtly minuet with a "real" Trio for solo flute, solo bassoon, and strings. The third and fourth movements comprise the "*Concertante*" section discussed earlier; charm is the principal ingredient here, yet Mozart's music exhibits a grace a lesser composer would envy. Following the G major *Concertante*, the D minor Andantino—the emotional center of this serenade—is altogether graver, with an almost operatic pathos to remind us that even in his "entertainment music," Mozart cannot suppress his depth of musical feeling. Trumpets and drums, silent since the third movement, are restored for the second minuet. The first of the two Trios calls, unusually, for solo piccolo, the second for the posthorn—a valveless, high-pitched horn used by mail coach guards to announce arrivals and departures—which gives this serenade its name. The inventively energetic finale makes some use in its development section of fugal textures—a bow, perhaps, to the academic occasion for which this "*Finalmusik*" was written.

—Marc Mandel

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Michael Tippett
A Child of Our Time, Oratorio for soloists, chorus, and orchestra



Michael Kemp Tippett (who became Sir Michael when knighted by Queen Elizabeth in 1966) was born in London on January 2, 1905, and died there on January 8, 1998. He began A Child of Our Time *(using his own text) in September 1939 and completed it in 1942. The world premiere took place on March 19, 1944, at the Adelphi Theatre in London with Walter Goehr conducting the London Phliharmonic Orchestra, the London Regional Civil Defence Choir, the Morley College Choir, and soloists Joan Cross, Margaret McArthur, Peter Pears, and Roderick Lloyd. The first American performances were given on April 25 and 26, 1952, by singers and players from Columbia University, New York, with Jacob Avshalomoff conducting. With the Boston Symphony Orchestra, Colin Davis introduced the work to BSO audiences and to Boston on January 12, 13, and 14, 1978, with the Tanglewood Festival Chorus, John Oliver, conductor, and soloists Teresa Zylis-Gara, Lili Chookasian, Alexander Stevenson, and Norman Bailey. The same forces repeated the work at Carnegie Hall in New York on the 18th and 19th that same month—the first professional performances in New York. The BSO played the work again at Tanglewood on August 5, 1978, with Sir Michael Tippett himself on the podium, the Tanglewood Festival Chorus, and three of the four subscription-season soloists, soprano Benita Valente replacing Teresa Zylis-Gara on that occasion. This week's Boston Symphony performances of* A Child of Our Time *under Sir Colin Davis are the orchestra's first since then. The score calls for soprano, contralto, tenor, and bass soloists, mixed chorus, and an orchestra of two flutes, two oboes, English horn, two clarinets, two bassoons, contrabassoon, four horns, three trumpets, three trombones, timpani, cymbals, and strings. The duration of the work is approximately 68 minutes.*

Composing music is a creative act that hardly occurs in an abstract vacuum. The ravages of war, disease, and senseless violence have always evoked emotions that insist on an artistic outlet, a need to wrest some order from the chaos: *Guernica*, *All Quiet on the Western Front*, the AIDS Quilt. Although the grime of history may seem less obvious in the concert hall, music has repeatedly been shown to be indispensable in this process of coming to terms with human trauma.

Monteverdi's *Mass of Thanksgiving* for deliverance from the plague (unfortunately lost), Haydn's *Mass in Time of War*, and Beethoven's *Fidelio* take their place in a continuum that—not surprisingly—becomes especially crowded within the past century. Indeed an entire narrative of modern music could be written around compositions that were prompted by a confrontation with the effects of humanity's destructive side, including Schoenberg's *A Survivor from Warsaw*, Richard Strauss's *Metamorphosen*, Penderecki's *Threnody for the Victims of Hiroshima*, and Britten's *War Requiem*.

Clearly this is the impulse that gave birth to *A Child of Our Time*. The work set its composer on the path to international recognition and remains by far his most-performed piece, dotting the calendars of music groups across the globe in this centenary year of Sir Michael Tippett's birth. *A Child of Our Time* was one of the first crowning achievements for this late-blooming composer (often contrasted with the youthful prodigy displayed by his friend Benjamin Britten), receiving its premiere when he was nearly forty.

Tippett grew up in a cultured, well traveled, though not particularly musical family. As a sensitive individual given to life-changing epiphanies, he reputedly decided to

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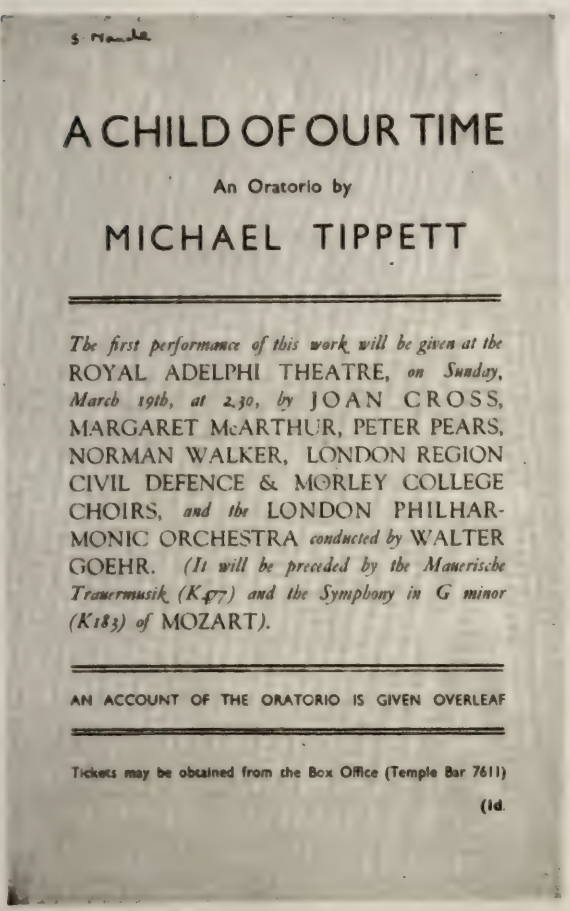
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become a composer after being enraptured by Ravel's *Mother Goose* Suite during a Malcolm Sargent concert. He spent a rather lengthy period of "apprentice" years along the way, undertaking formal training but in reality making progress as an autodidact. His experience conducting and shaping a madrigal choir in the small town of Oxted proved critical in keeping him alert to the possibilities of vocal writing as well as in extending his knowledge of early English music.



A CHILD OF OUR TIME

An Oratorio by

MICHAEL TIPPETT

The first performance of this work will be given at the ROYAL ADELPHI THEATRE, *on Sunday, March 19th, at 2.30, by* JOAN CROSS, MARGARET McARTHUR, PETER PEARS, NORMAN WALKER, LONDON REGION CIVIL DEFENCE & MORLEY COLLEGE CHOIRS, *and the* LONDON PHILHARMONIC ORCHESTRA *conducted by* WALTER GOEHR. *(It will be preceded by the Mauerische Trauermusik (K477) and the Symphony in G minor (K183) of* MOZART).

AN ACCOUNT OF THE ORATORIO IS GIVEN OVERLEAF

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Announcement for the first performance of "A Child of Our Time"

The young composer was beginning to bud during a period of creative ferment that was simultaneously disturbing in its political and social developments. Something of an outsider from his youth, both as a homosexual and as a nonconformist, Tippett was well aware of the ways in which the 1930s was, in the famous phrase of his compatriot W.H. Auden, "a low dishonest decade."

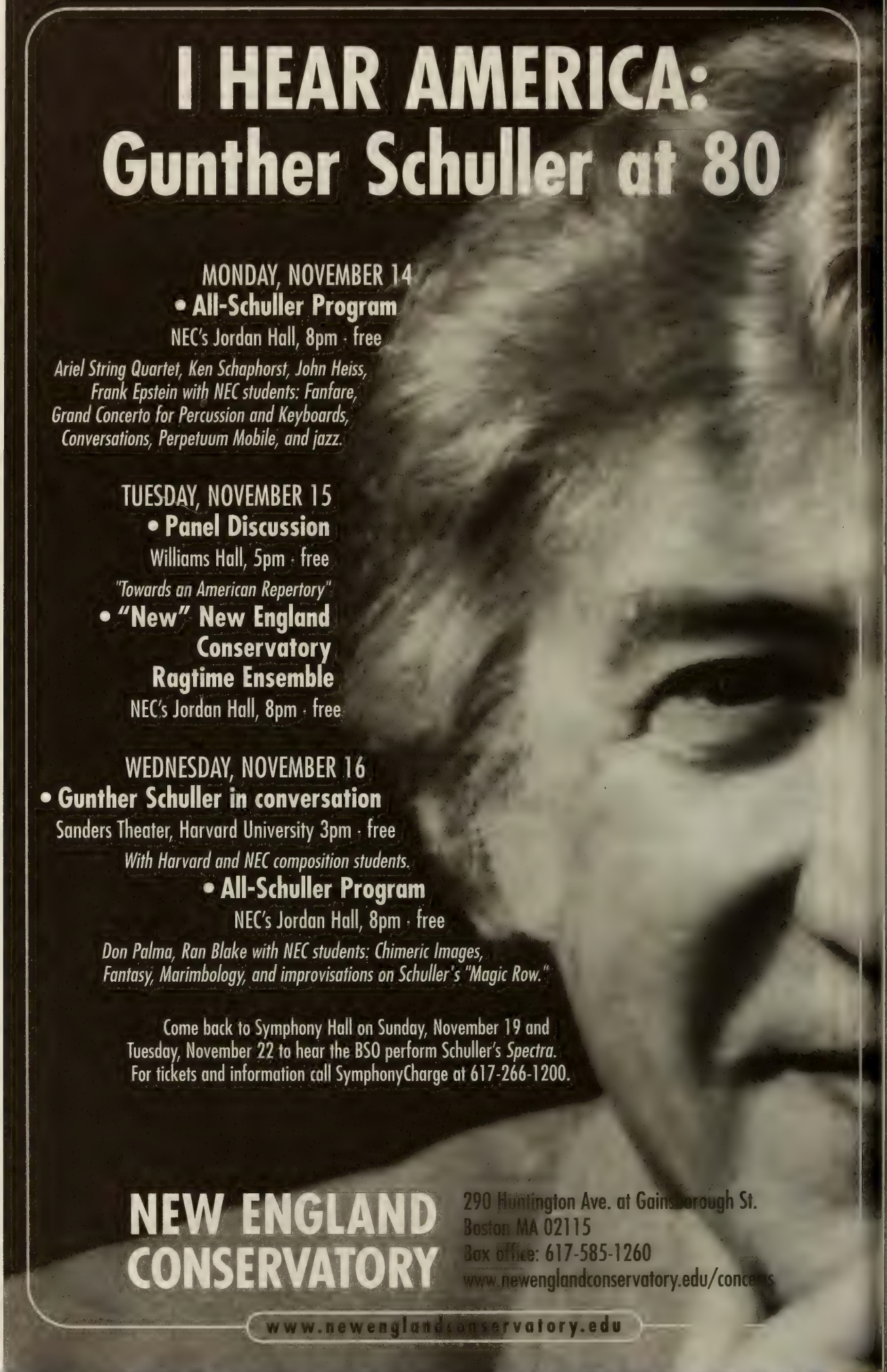
Tippett was especially moved by the desperate plight of the poor in the Depression. His generation, having grown up to believe civilization had already reached its nadir in the First World War, was moreover confronting the accelerating juggernaut of fascism. What he witnessed deeply politicized him, as it did many in his circle, inspiring a sincere albeit narrow enthusiasm for art as social activism. Tippett joined the Communist Party for a brief period, but in characteristically maverick fashion: staunchly anti-Stalinist, he futilely allied himself to the Trotskyite wing. His political convictions eventually coalesced around a dedication to the cause of pacifism. Indeed, Tippett was briefly incarcerated for his stance in the middle of

BSO 125: Sir Colin Davis, the BSO, and Music of Michael Tippett

It was Colin Davis—a significant advocate of Michael Tippett's music for decades—who, as a guest conductor in February 1970, first introduced Tippett's music—the Symphony No. 2—to Boston Symphony audiences more than 35 years ago, following that with the composer's *Fantasia concertante on a Theme of Corelli* two years later. As principal guest conductor here from 1972 to 1984, Sir Colin also led BSO performances of Tippett's Third and Fourth symphonies, *A Child of Our Time*, the Triple Concerto for violin, viola, and cello, and, in April 1984—in his last appearances as principal guest conductor—the oratorio *The Mask of Time*, a BSO centennial commission. He also toured most of these works with the BSO to New York and other cities.

In subsequent years Seiji Ozawa maintained the BSO's "Tippett connection," leading performances of the Concerto for Double String Orchestra and, in October 1995, the American and New York premieres of what proved to be the composer's last orchestral work, *The Rose Lake*, which was co-commissioned by the London Symphony Orchestra, the Boston Symphony Orchestra, and the Toronto Symphony Orchestra for Tippett's ninetieth birthday.

I HEAR AMERICA: Gunther Schuller at 80



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World War II at the Wormwood Scrubs prison (a moment his progressive-minded mother deemed her "proudest").

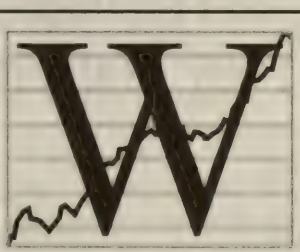
Interestingly, Tippett was just beginning to come into his own voice during this period through a series of "abstract" works—his first string quartet and piano sonata and his Concerto for Double String Orchestra. But, having collaborated on a "folk song opera" based on Robin Hood, he also yearned to produce a dramatic, recognizably relevant musical outlet for what Ian Kemp, in his excellent study of the composer, calls "a complex of ill-defined but essentially compassionate emotions." This would eventually take shape as *A Child of Our Time*.

His first plan was to fashion an opera about the 1916 Easter Rebellion. Already, within the political context of oppression and violence, Tippett was touching on more symbolic ideas of the scapegoat and rebirth. Scrapping the operatic scenario, he became moved by the tragedy of Herschel Grynszpan, a young Polish Jew exiled in Paris whose family had become a victim of the emerging Third Reich's racial policies. In frustration, Grynszpan shot a Nazi official in November 1938, thus giving the Nazis a pretext to whip up the brutal, massive pogrom of retaliation known as *Kristallnacht*—the "Night of Broken Glass"—so-called for the shards of glass resulting from the country-wide destruction of Jewish storefronts by Nazi-organized mobs.

Around this time Tippett was also enduring a profound inner crisis. A life change ensued when he underwent intense Jungian analysis with the colorful therapist John Layard (a highly influential figure for Auden as well). Tippett went on to continue his own analysis, working through his dream narratives and finding a wisdom in Jung that informs both the text and the music of *A Child of Our Time*.

Jung's holistic vision of a human nature "beyond good and evil" finds its most explicit statement at the oratorio's climax in Part III: "I would know my shadow and my light, so shall I at last be whole." Tippett's epiphany seems to have involved a breakthrough, giving him, according to Kemp, "an emotional and intellectual balance which left him better equipped artistically."

Through Auden, Tippett had gotten to know T.S. Eliot personally. The poet, then involved in his verse dramas, played the mentor to the composer, who requested Eliot to fashion a libretto for his new project, now envisioned as an oratorio. Tippett supplied a detailed scenario drawing on the Grynszpan incident and its aftermath, but involving larger reflections on the problem of evil. Eliot then realized his poetic presence would upset the balance of words and music, offering a highly useful observation not to "let the poets loose on your librettos; because they are going to do with the words what your



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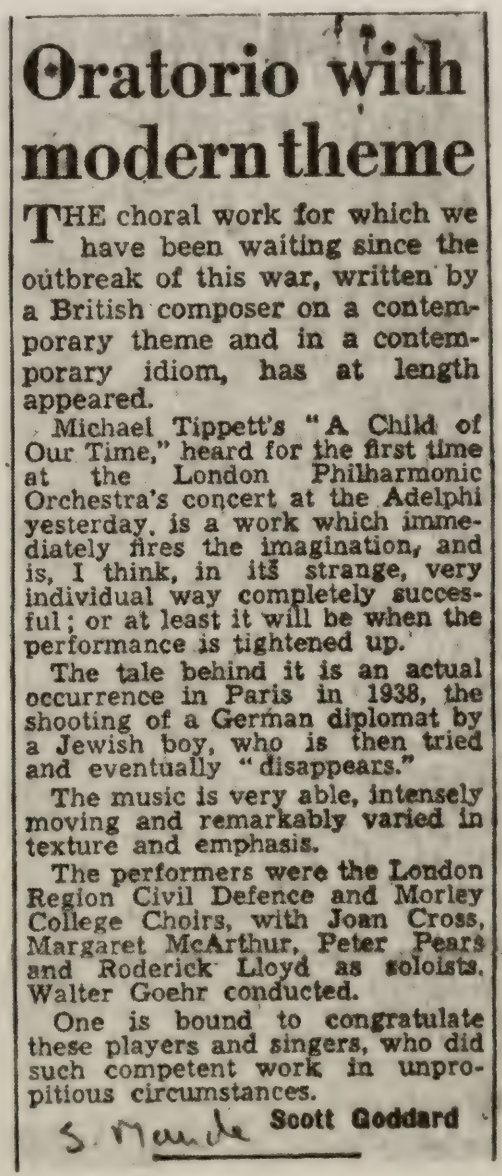
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music should do."

Tippett consequently wrote his own text (as he would go on to write the librettos for each of his four operas). But Eliot's influence is nevertheless apparent. The poet's ideas about the dynamic relationship between past and present, as expressed in such critical essays as "Tradition and the Individual Talent," permeate Tippett's own approach to the musical past. In particular, *A Child of Our Time* is modeled on the three-part structure of Handel's *Messiah*, while Bach's Passions are the obvious prototype not only for the musical depiction of a scapegoat but for the overall narrative strategy of choruses alternating with solo arias, recitatives, and familiar "congregational" melodies at turning points. Bach's Lutheran chorales wouldn't have served Tippett's purpose, but he discovered what he believed to be their emotionally resonant equivalent for a secular age, a "unique musical metaphor," in the form of the African-American spiritual (an insight that came to Tippett while chancing to hear "Steal Away" on the radio).



Oratorio with modern theme

THE choral work for which we have been waiting since the outbreak of this war, written by a British composer on a contemporary theme and in a contemporary idiom, has at length appeared.

Michael Tippett's "A Child of Our Time," heard for the first time at the London Philharmonic Orchestra's concert at the Adelphi yesterday, is a work which immediately fires the imagination, and is, I think, in its strange, very individual way completely successful; or at least it will be when the performance is tightened up.

The tale behind it is an actual occurrence in Paris in 1938, the shooting of a German diplomat by a Jewish boy, who is then tried and eventually "disappears."

The music is very able, intensely moving and remarkably varied in texture and emphasis.

The performers were the London Region Civil Defence and Morley College Choirs, with Joan Cross, Margaret McArthur, Peter Pears and Roderick Lloyd as soloists. Walter Goehr conducted.

One is bound to congratulate these players and singers, who did such competent work in unpropitious circumstances.

S. Maude Scott Goddard

A review of the first performance of "A Child of Our Time"

The following then entered into the rather complex genesis of *A Child of Our Time*: the Grynszpan tragedy as an illustration of contemporary moral darkness; Tippett's discovery of the archetypal psychology of Jung; his creative appropriation of musical tradition (from the Baroque oratorio, but also from early music, Berlioz, folk music, spirituals, the architectonic sturdiness of his idol Beethoven), and even a 1936 film, *Green Pastures*, which recounted Biblical stories using African-American actors.

What's so extraordinary is the confidence with which Tippett fuses such disparate elements into a compelling unity. Each of the work's three parts is roughly equal, its "action" being narrated in a stylized way and playing a secondary role to the meditative elements that are the oratorio's hallmark. Part I sets the stage with a cosmic perspective for an oratorio whose epigraph reads "the darkness declares the glory of light." Human archetypes are gradually introduced. In Part II the story of Grynszpan and *Kristallnacht* is recounted, but in terms stripped of specifics (there is no mention of Paris, nor even of Jews). Part III recapitulates the more distant perspective of the opening but also integrates the painful experience gained from the dramatic episode into a new wisdom. Five spirituals are placed at pivotal anchor points, critical way stations along this journey from darkness to light.

Tippett's musical language in this work is, on one level, neoclassical—particularly in its clarity of articulation—but never in an arch or cheeky way. The strength of his conviction, mirrored by the score's taut construction, is never in doubt. Beginning with a harsh chord splayed out on the trumpets in E minor (the darkness with which *Messiah*, too, begins), Tippett introduces the moral obliquity that is part of human nature with a

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characteristically concise series of musical images. As the chorus enters, the harmony clouds over at the words "dark side" in a gesture that seems fundamental to the sound world of this piece, not mere word-painting.

The orchestration is highly skilled. Listen to the contrasts Tippett sets up between numbers, above all to the exquisite woodwind solos in particular arias. Sometimes he surprises with the introduction of a completely unexpected vernacular element, the tango rhythm, for example, underpinning the tenor's lament "I have no money for my bread." And yet these are integrated convincingly into the larger language of the whole. An outstanding instance is the end of the poignant soprano solo (No. 7), as she segues into the first spiritual, "Steal Away"; the line naturally leads into and then interweaves with the familiar melody, so that its sudden appearance seems inevitable, not a contrived interpolation.



Walter H. Scott

Sir Michael Tippett leads the BSO in "A Child of Our Time" on August 5, 1978, at Tanglewood

The dramatically charged choruses in Part II perhaps come closest to the Bachian model (and also comprise most of the score's faster passages, which are far fewer than the dominant slow, meditative pace). Narrative is streamlined and introduced by the recitatives for bass solo (who resounds with patriarchal authority). Tippett's extremely vivid counterpoint, ever present in the score, is foregrounded here as well, with its curious overlayering of textures sounding now Renaissance, now Baroque, and now modern. The Double Chorus of Persecutors and Persecuted illustrates the Jungian principle of our "divided nature" and projection of the "shadow" onto a scapegoat by actually mingling and then separating out the two choruses.

The meditative reflections of seasonal imagery in Part III suggest an overarching palindromic structure to the oratorio. Yet its end is not in its beginning. The sonata principle of gained wisdom is at work, and the progress of this final part is the last—and most difficult—stage of the journey toward healing that is at the heart of *A Child of Our Time*. The beautiful but severe and mirroring counterpoint at the lines "where lies the jewel of great price" is a musical compression of this arduousness.

The narrator's rejection of "the boy" along with the Hitlerian "man of destiny" comes as a shock. The interlude of flutes and English horn feels like a necessary buffer to lead into the General Ensemble, where the oratorio's healing is enacted through phrases that strain and rise in urgency. Each of Tippett's orchestrations of the spirituals has its unique qualities, but the final tutti of "Deep River" achieves an extraordinary buoyancy that perfectly complements and concludes the finally wordless melismas at the climax of the General Ensemble. By the great paradox of his art, Tippett leads us through an experience that is very much of its time, but remains of ours as well.

—Thomas May

Thomas May—a senior editor at Amazon.com, and the author of *Decoding Wagner* (Amadeus Press)—writes about music and theater. His book *The John Adams Reader: Essential Writings on an American Composer* will be published next spring (also by Amadeus Press).

Text for *A Child of Our Time* begins on page 40.

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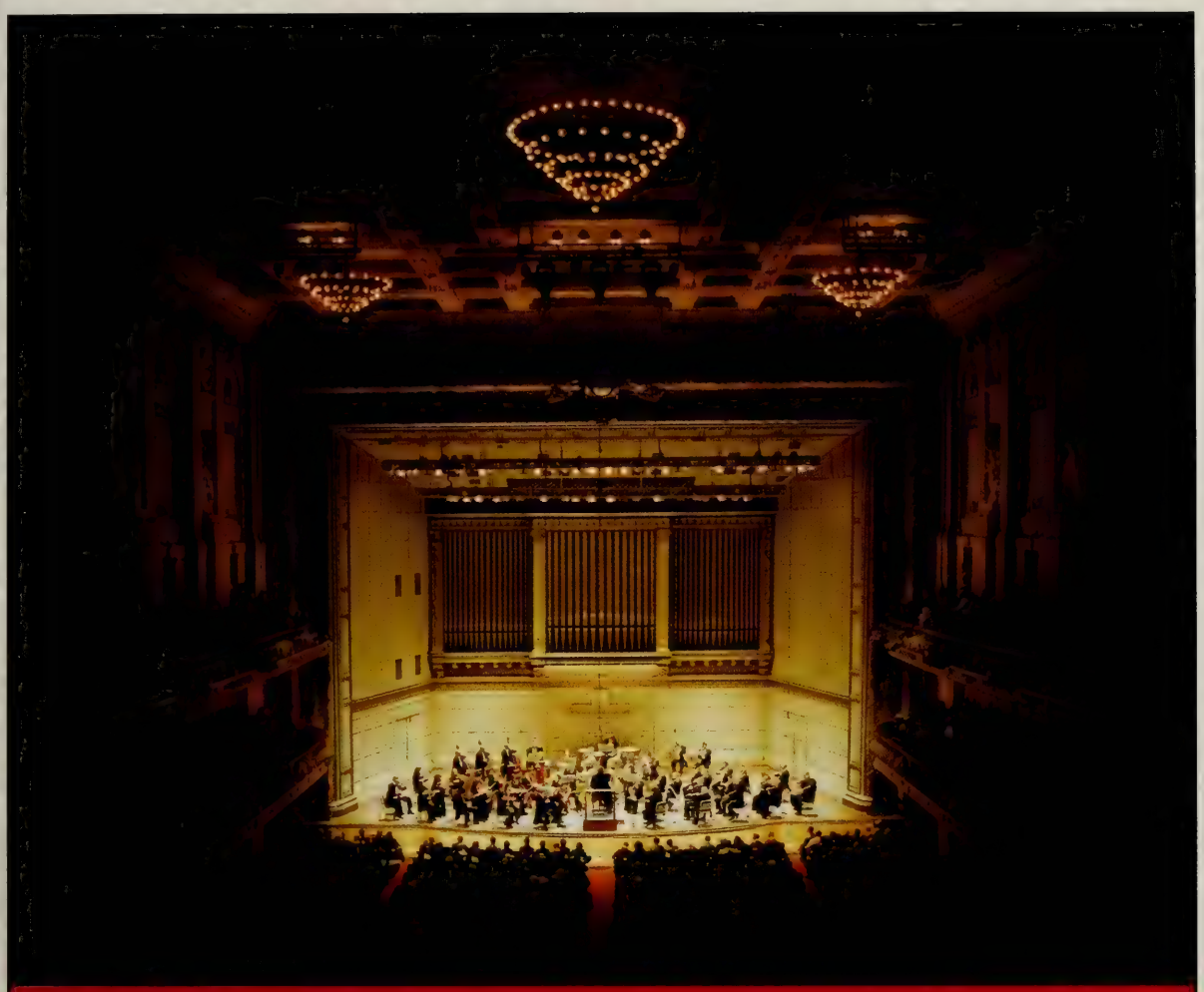
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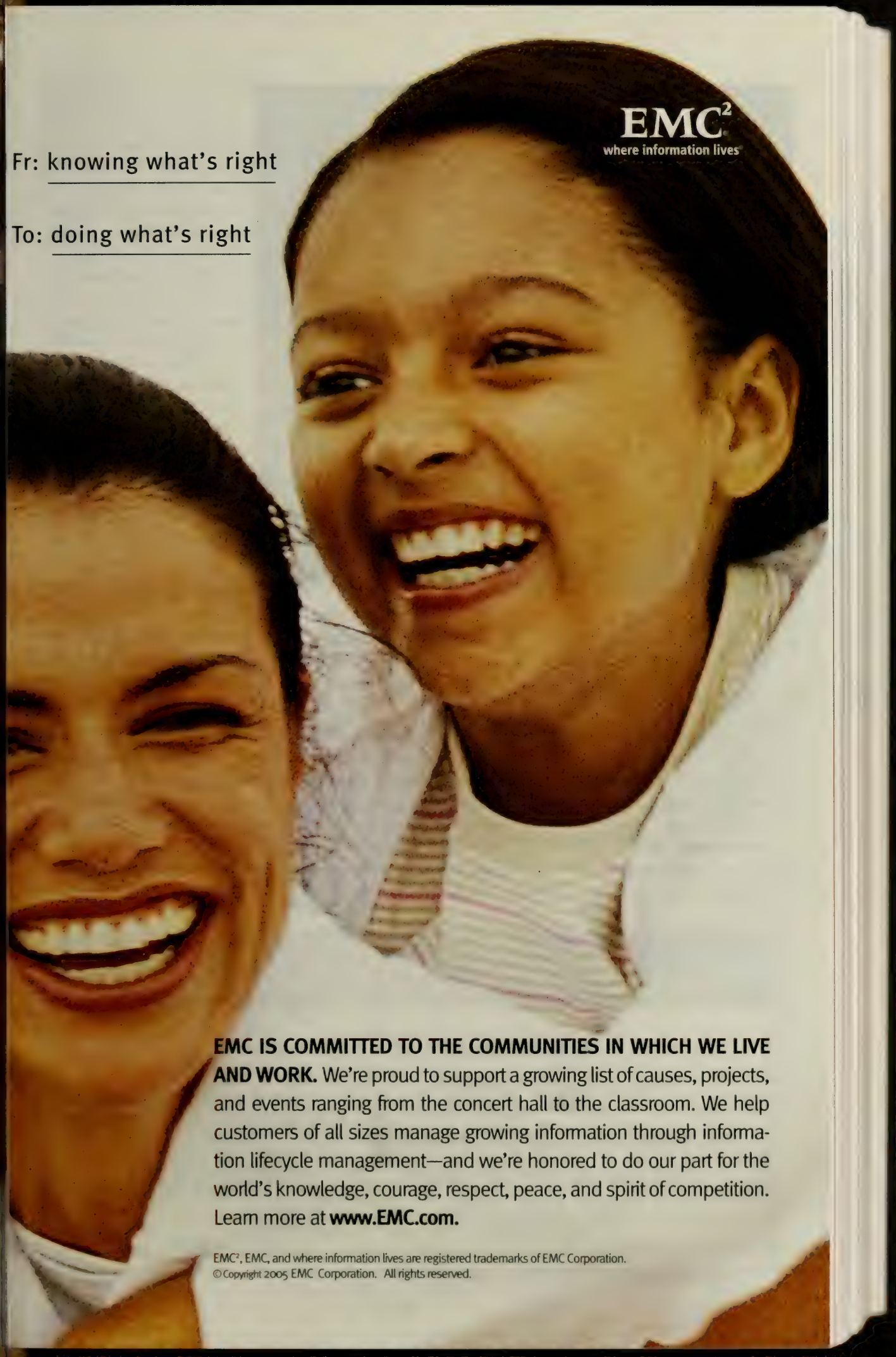
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The important modern biography of Mozart is Maynard Solomon's *Mozart: A Life* (HarperPerennial paperback). Stanley Sadie's Mozart article from The New Grove Dictionary (1980) was published separately as *The New Grove Mozart* (Norton paperback). The revised entry in the 2001 Grove is by Sadie and Cliff Eisen; this has now been published separately as a new *New Grove Mozart* (Oxford paperback). Alfred Einstein's *Mozart: The Man, the Music* is a classic older study (Oxford paperback). Robert Gutman's *Mozart: A Cultural Biography* is an important recent addition to the Mozart bibliography (Harcourt Brace Jovanovich/Harvest paperback). "Musical lives," a recent series of readable, compact composer biographies from Cambridge University Press, includes John Rosselli's *The life of Mozart* (Cambridge paperback). The series of BBC Music Guides includes a volume by Erik Smith on *Mozart Serenades, Divertimenti and Dances* (University of Washington paperback). *The Mozart Compendium: A Guide to Mozart's Life and Music*, edited by H.C. Robbins Landon, has an entry ("Miscellaneous Instrumental") by David Wyn Jones that discusses the *Posthorn* Serenade along with other Mozart serenades, divertimenti, and the like (Schirmer). Volkmar Braunbehrens's *Mozart in Vienna, 1781-1791* provides a full picture of the composer's final decade (HarperPerennial paperback). Peter Clive's *Mozart and his Circle: A Biographical Dictionary* is a handy reference work with entries about virtually anyone you can think of who figured in Mozart's life (Oxford).

Sir Colin Davis has recorded the *Posthorn* Serenade with the Bavarian Radio Symphony Orchestra (Novalis, with *Eine kleine Nachtmusik* and the *Haffner* Serenade). Other choices include James Levine with the Vienna Philharmonic (Deutsche Grammophon), Sir Charles Mackerras with the Prague Chamber Orchestra (Telarc), Sir Neville Marriner with the Academy of St. Martin in the Fields (Philips), and Günther Wand with the North German Radio Symphony Orchestra (RCA).

—Marc Mandel

The music world has been celebrating the centenary of Sir Michael Tippett's birth this year, so it's an especially apt time to get to know his work. Productions of his operas (and even a staged version of *A Child of Our Time*, presented early in the year at English National Opera) are giving these pieces a fresh airing, while Decca is releasing a four-CD Tippett box in November that will include *A Child of Our Time* and the opera *The Knot Garden*. Specific information on events and recordings can be found at the websites www.michael-tippett.com and www.tippett100.com. Tippett's autobiography, *Those Twentieth-Century Blues*, was published in 1991 (Hutchinson). Ian Kemp's

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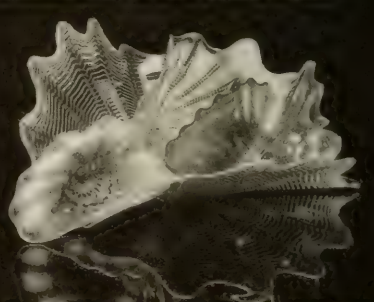
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Tippett: The Composer and his Music is a large, very detailed study from the mid-1980s (Da Capo). A more recent study, interdisciplinary in focus, is David Clarke's *The Music and Thought of Michael Tippett: Modern Times and Metaphysics* (Cambridge). Kemp was also the editor of *Michael Tippett: A Symposium on his 60th Birthday* (Faber), and it was he who wrote the Tippett article in the 1980 edition of The New Grove Dictionary of Music and Musicians; that article was included in *The New Grove Twentieth Century English Masters* along with the Grove entries on Britten, Delius, Elgar, Holst, Vaughan Williams, and Walton (Norton paperback). The article in the revised edition of Grove (2001) is by David Clarke. A brief overview by David Matthews, *Michael Tippett: An Introductory Study*, was published by Faber in 1980. Tippett's own wonderfully articulate essays are printed in *Tippett on Music* (Oxford); his *Selected Letters* have just been published by Faber. *Moving Into Aquarius* (Paladin paperback) and *Music of the Angels–Essays and Sketchbooks of Michael Tippett* (Eulenberg paperback) are other useful collections of Tippett's essays and BBC radio talks. The composer's landmark oratorio *A Child of Our Time* is discussed in Eric Walter White's *Tippett and his Operas* (Barrie & Jenkins). Also useful is Meirion Bowen's *Michael Tippett* in the series "The Contemporary Composers" (Robson Books). Bowen, to whom Tippett dedicated the BSO centennial commission *The Mask of Time*, is a music critic who was closely associated with the composer in the last period of Tippett's life.

Tippett's own 1991 recording—made when he was nearly eighty-seven(!)—of *A Child of Our Time* with the City of Birmingham Symphony Orchestra and Chorus and soloists Faye Robinson, Sarah Walker, Jon Garrison, and John Cheek, originally on Collins Classics, has been reissued at budget price (Naxos). Colin Davis recorded *A Child of Our Time* in 1975 with the BBC Symphony Orchestra, BBC Singers, BBC Choral Society, and soloists Jessye Norman, Janet Baker, Richard Cassilly, and John Shirley-Quirk (Philips, not currently available). Other recordings include André Previn's with the Royal Philharmonic Orchestra, Brighton Festival Chorus, Sheila Armstrong, Felicity Palmer, Philip Langridge, and John Shirley-Quirk (this has appeared on both IMP Classics and RPO Records) and Richard Hickox's with the London Symphony Orchestra and Chorus, Cynthia Haymon, Cynthia Clarey, Damon Evans, and Willard White (Chandos). The very first recording of Tippett's oratorio—from 1958, with John Pritchard conducting the Orchestra and Chorus of the Royal Opera House, Covent Garden, with soloists Elsie Morrison, Pamela Bowden, Richard Lewis, and Richard Standen—remains highly regarded, despite dated sound (originally Argo LPs; reissued on CD in Europe as part of Decca's "British Music Collection").

Tippett's last orchestral composition, *The Rose Lake* (given its American premiere by Seiji Ozawa and the BSO in 1995) was recorded by Sir Colin Davis and the London Symphony Orchestra (Catalyst). *The Mask of Time* was recorded by Andrew Davis with the BBC Symphony Orchestra and Chorus and soloists Faye Robinson, Sarah Walker, Robert Tear, and John Cheek (EMI). Following the composer's death in 1998, Nimbus issued a mid-priced four-disc memorial box including many of his important orchestral scores, including the Concerto for Double String Orchestra, *Fantasia Concertante on a Theme of Corelli*, the "Ritual Dances" from his opera *The Midsummer Marriage* (led by the composer), the Triple Concerto, the Piano Concerto, and the *Suite for the Birthday of Prince Charles*, among other things. A wide variety of Tippett's other music—including many of the operas, vocal works, and other instrumental scores—is available as well; check your preferred vendor.

—Thomas May/Marc Mandel

A Child of Our Time

Text by Michael Tippett

Part I

Chorus The world turns on its dark side.
It is winter.

THE ARGUMENT

Alto Solo Man has measured the heavens with a telescope, driven the gods from their thrones.
But the soul, watching the chaotic mirror, knows that the gods return.
Truly, the living god consumes within and turns the flesh to cancer.

(*INTERLUDIUM*)

SCENA

Chorus & Alto Solo

Chorus: Is evil then good?
Is reason untrue?

Alto: Reason is true to itself;
But pity breaks open the heart.

Chorus: We are lost.
We are as seed before the wind.
We are carried to a great slaughter.

The Narrator:

Bass Solo Now in each nation there were some cast out by authority and tormented,
made to suffer for the general wrong.
Pogroms in the east, lynching in the west;
Europe brooding on a war of starvation.
And a great cry went up from the people.

Chorus of the Oppressed
When shall the usurers' city cease,
And famine depart from the fruitful land?

Tenor Solo I have no money for my bread; I have no gift for my love.
I am caught between my desires and their frustration as between the hammer and the anvil.
How can I grow to a man's stature?

Soprano Solo How can I cherish my man in such days, or become a mother in a world of destruction?
How shall I feed my children on so small a wage?
How can I comfort them when I am dead?

A SPIRITUAL

Chorus & Soli

Steal away, steal away, steal away to Jesus;
Steal away, steal away home—
I han't got long to stay here.

My Lord, He calls me, He calls me by the thunder,
The trumpet sounds within-a my soul,
I han't got long to stay here.

Green trees a-bending, poor sinner stand a-trembling,
The trumpet sounds within-a my soul,
I han't got long to stay here.

Steal away, steal away, steal away to Jesus;
Steal away, steal away home—
I han't got long to stay here.

PART II

Chorus

A star rises in mid-winter.
Behold the man! The scapegoat!
The child of our time.

The Narrator:
Bass Solo

And a time came when in the continual persecution
one race stood for all.

Double Chorus of Persecutors and Persecuted

Away with them!
Curse them! Kill them!
They infect the state.

Where? How? Why?
We have no refuge.

The Narrator:
Bass Solo

Where they could, they fled from the terror.
And among them a boy escaped secretly, and was kept in hiding in a great city.

Chorus of the Self-righteous

We cannot have them in our Empire.
They shall not work, nor beg a dole.
Let them starve in No-Man's-Land!

The Narrator:
Bass Solo

And the boy's mother wrote a letter, saying:

Please turn the page quietly

SCENA

Solo Quartet

Mother: (Soprano) Oh my son! In the dread terror they have brought me near to death.

Boy: (Tenor) Mother! Mother!
Though men hunt me like an animal, I will defy the world to reach you.

Aunt: (Alto) Have patience.
Throw not your life away in futile sacrifice.

Uncle: (Bass) You are as one against all.
Accept the impotence of your humanity.

Boy: No! I must save her.

A SPIRITUAL

Chorus & Soli Nobody knows the trouble I see, Lord,
Nobody knows like Jesus.

Oh brothers, pray for me,
Oh brothers, pray for me,
And help me to drive
Old Satan away.

O mothers, pray for me,
O mothers, pray for me,
And help me to drive
Old Satan away.

Nobody knows the trouble I see, Lord,
Nobody knows like Jesus.

SCENA

Duet—Bass & Alto Soli

Narrator: The boy becomes desperate in his agony.

Alto: A curse is born.
The dark forces threaten him.

Narrator: He goes to authority.
He is met with hostility.

Alto: His other self rises in him, demonic and destructive.

Narrator: He shoots the official—

Alto: But he shoots only his dark brother—
And see—he is dead.

The Narrator:
Bass Solo They took a terrible vengeance.

THE TERROR

Chorus Burn down their houses! Beat in their heads!
Break them in pieces on the wheel!

The Narrator:
Bass Solo Men were ashamed of what was done.
There was bitterness and horror.

A SPIRITUAL OF ANGER

Chorus & Bass Solo

Go down, Moses, 'way down in Egypt land;
Tell old Pharaoh, to let my people go.

When Israel was in Egypt's land,
Let my people go.
Oppressed so hard they could not stand,
Let my people go.
"Thus spake the Lord," bold Moses said,
Let my people go.
"If not, I'll smite your first-born dead,"
Let my people go.

Go down, Moses, 'way down in Egypt land;
Tell old Pharaoh, to let my people go.

The boy sings in his Prison
Tenor Solo My dreams are all shattered in a ghastly reality.
The wild beating of my heart is stilled: day by day.
Earth and sky are not for those in prison.
Mother! Mother!

The Mother:
Soprano Solo What have I done to you, my son?
What will become of us now?
The springs of hope are dried up.
My heart aches in unending pain.

Alto Solo The dark forces rise like a flood.
Men's hearts are heavy: they cry for peace.

A SPIRITUAL

Chorus & Soprano Solo

Oh, by and by, by and by,
I'm going to lay down my heavy load.

I know my robe's going to fit me well,
I tried it on at the gates of hell.

Oh, hell is deep and a dark despair,
Oh, stop, poor sinner, and don't go there!

Oh, by and by, by and by,
I'm going to lay down my heavy load.

Please turn the page quietly

Part III

Chorus The cold deepens.
The world descends into the icy waters where lies the jewel of great price.

Alto Solo The soul of man is impassioned like a woman.
She is old as the earth, beyond good and evil,
the sensual garments.
Her face will be illumined like the sun.
Then is the time of his deliverance.

SCENA

Bass Solo & Chorus

Bass: The words of wisdom are these:
Winter cold means inner warmth, the secret nursery of the seed.

Chorus: How shall we have patience for the consummation of the mystery?
Who will comfort us in the going through?

Bass: Patience is born in the tension of loneliness.
The garden lies beyond the desert.

Chorus: Is the man of destiny master of us all?
Shall those cast out be unavenged?

Bass: The man of destiny is cut off from fellowship.
Healing springs from the womb of time.
The simple-hearted shall exult in the end.

Chorus: What of the boy, then? What of him?

Bass: He, too, is outcast, his manhood broken in the clash of powers.
God overpowered him—the child of our time.

(*PRELUDIUM*)

GENERAL ENSEMBLE

Chorus & Soli

Tenor: I would know my shadow and my light,
so shall I at last be whole.

Bass: Then courage, brother, dare the grave passage.

Soprano: Here is no final grieving, but an abiding hope.

Alto: The moving waters renew the earth.
It is spring.

Chorus repeats the words of the soloists.

A SPIRITUAL

Chorus & Soli

Deep river, my home is over Jordan.
Deep river, Lord,
I want to cross over into camp-ground.

O, chillun! O, don't you want to go,
To that gospel feast,
That promised land,
That land where all is peace?
Walk into heaven, and take my seat,
And cast down my crown at Jesus' feet.

Deep river, my home is over Jordan,
I want to cross over into camp-ground,
Lord!

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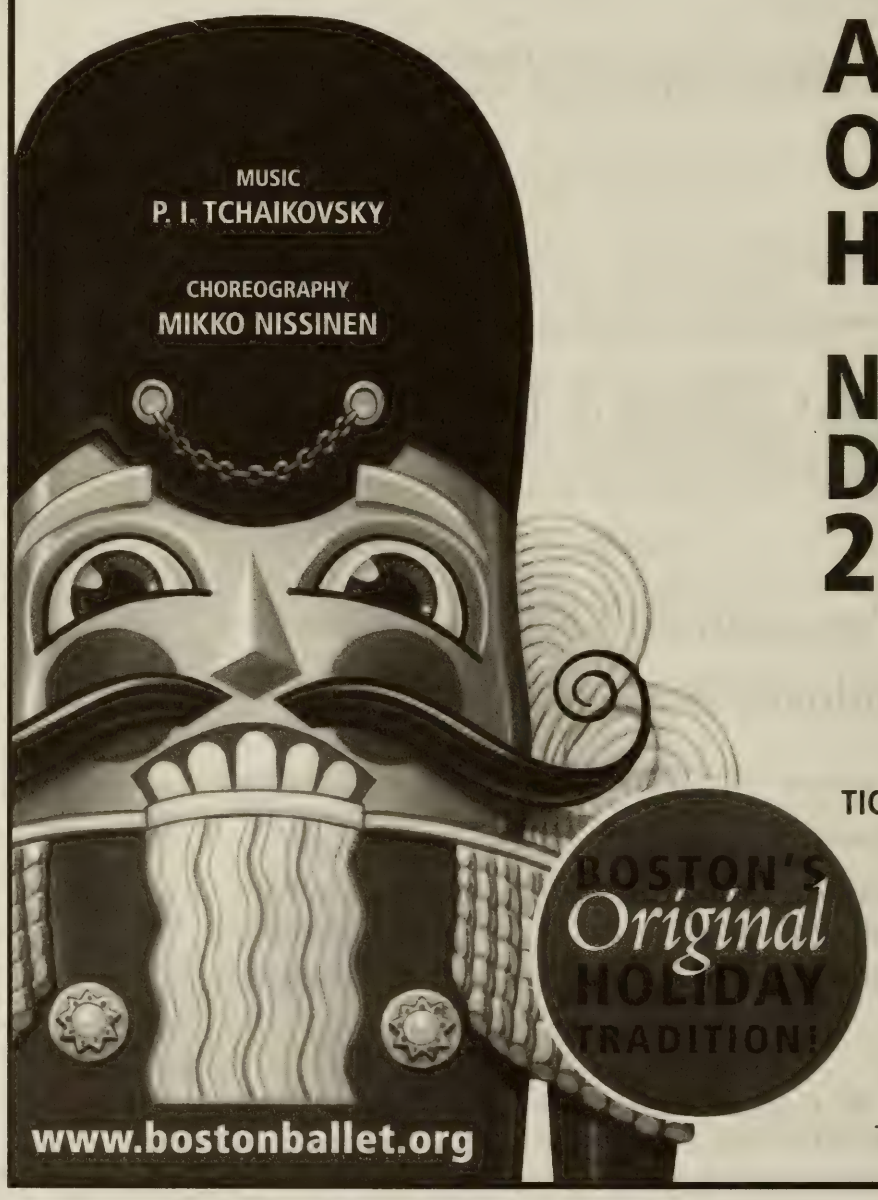
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Sir Colin Davis made his first appearance with the Boston Symphony Orchestra in February 1967 and was the BSO's principal guest conductor for twelve seasons, from 1972 to 1984. His most recent appearances here, in November 2003 for a program of Haydn and Elgar, were his first with the BSO since that time. Sir Colin has been principal conductor of the London Symphony Orchestra (LSO) since 1995 and is also honorary conductor of the Dresden Staatskapelle. Last season's highlights included performances of the five Beethoven piano concertos with Evgeny Kissin and the LSO. In April 2005 he toured an orchestra made up of students from several European conservatories to their respective hometowns of London, Helsinki, and Vienna. In May he led the LSO in Smetana's *Má Vlast* in the Prague Spring Festival. To begin his 2005-06 season, Sir Colin led a Proms Concert with an orchestra of students from the Juilliard School of Music and London's Royal Academy of Music. He then performed Sibelius's *Kullervo* and Walton's Symphony No. 1 with the LSO in London and at New York's Lincoln Center. Also this season he leads the LSO in Elgar's *Dream of Gerontius* (with soloists Ben Heppner, Anne Sophie von Otter, and Alastair Miles) and Beethoven's *Missa Solemnis*, Mass in C, and *Fidelio*; conducts the Royal Concertgebouw Orchestra in Amsterdam, the Czech Philharmonic in Prague, and the Orchestre National de France in Paris; and returns to the United States after Easter to conduct the New York Philharmonic. In June at the Royal Opera House, Covent Garden, he will conduct Mozart's *Le nozze di Figaro*. Sir Colin Davis has recorded widely with Philips, BMG, and Erato. Recent releases on LSO Live include Verdi's *Falstaff* and (due

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this month) Smetana's *Má Vlast*. Forthcoming are two three-disc sets including Elgar's symphonies and the last four Dvořák symphonies. Sir Colin has been awarded international honors by Italy, France, Germany, and Finland. Most recently he was named a Member of the Order of the Companions of Honour in the Queen's Birthday Honours 2001. He has also received Brit Awards and was given the Yehudi Menuhin Prize for working with young people by the Queen of Spain in Madrid in 2003. During his career Sir Colin conducted the BBC Scottish Orchestra, moved on to Sadler's Wells Opera House in 1959, and spent four years as chief conductor of the BBC Symphony Orchestra from 1967 to 1971. He became music director of the Royal Opera House, Covent Garden, in 1971 and principal guest conductor of the Boston Symphony Orchestra in 1972. He was with the Bavarian Radio Symphony Orchestra from 1983 to 1992, was principal guest conductor of the New York Philharmonic from 1998 to 2003, and has been honorary conductor of the Dresden Staatskapelle since 1990. Sir Colin Davis was born in Weybridge, Surry, in 1927.

Indra Thomas



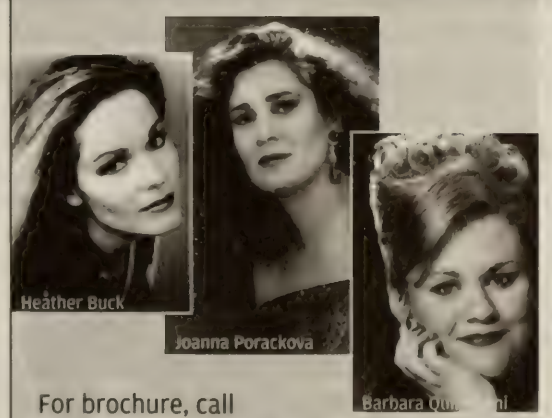
Making her BSO debut this week, American soprano Indra Thomas had her most recent success in Chicago, making her Lyric Opera debut as Aida. Hailed as the next great Verdi soprano, Ms. Thomas made her professional debut at Carnegie Hall in the Verdi Requiem with the New York Choral Society, subsequently singing the work with the Baltimore Symphony, National Symphony, and Utah Symphony, and at the Grand Teton Festival. She has also appeared with New York's Little Orchestra Society, the San Antonio Symphony, Boston Philharmonic, Minnesota Orchestra, and Jacksonville Symphony. She made her Philadelphia Orchestra debut with Barber's *Knoxville: Summer of 1915*, a work she has also sung with the Atlanta and Kalamazoo symphonies. Recently she added to her growing list of Verdi roles that of Luisa Miller with Washington Concert Opera under Antony Walker. For her New York Philhar-

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Symphony Hall

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Boston Marquee
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NEC's Jordan Hall

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monic debut Ms. Thomas sang excerpts from *Porgy and Bess* in Lorin Maazel's first New Year's Eve Pension Fund Gala, televised nationwide on "Live from Lincoln Center." A repeat of that program in Cagliari, Sardinia, marked her debut in Europe, where she has since appeared at the Colmar and Montpellier festivals in France. Future engagements include her Paris debut at Festival St. Denis, Villa-Lobos's *Forest of the Amazon* at the Théâtre des Champs-Élysées, her Spanish debut with the Verdi Requiem under Jesús López-Cobos, and concerts with the Moscow Virtuosi and the National Philharmonic of Russia. She returns to the Colmar Festival and makes her Orange Festival debut as Aida, a role she also sings with Michigan Opera and San Diego Opera. She adds to her repertoire Leonora in *La forza del destino* in Tokyo and Amelia in *Un ballo in maschera* at Hamburg Opera. Tippett's *A Child of Our Time* serves for her debut appearances with the Boston Symphony Orchestra under Sir Colin Davis and also on Opening Night of the Proms under Sir Roger Norrington. In 2003 Indra Thomas sang in the Boston Pops' televised Fourth of July concert. Among her other operatic roles are Liù in *Turandot* at the Metropolitan Opera, Imogene in Bellini's *Il pirata* and Desdemona in Verdi's *Otello* at the Caramoor Festival, Amelia in *Simon Boccanegra* with San Francisco Opera, and Elisabeth in the original French version of Verdi's *Don Carlos* at both Boston Lyric Opera and Minnesota Opera. She was featured in a Verdi Centennial concert with Michigan Opera and returned as Leonora in *Il trovatore*. A graduate of Philadelphia's Academy of Vocal Arts, Indra Thomas has appeared frequently in recitals sponsored by the Astral Artistic Services of Philadelphia. She can be heard on a National Public Radio CD of songs (Strauss, Duparc, and Vernon Duke) and spirituals, and on the recent Naxos release "A Night at the Opera." As a teenager she appeared in the film *Driving Miss Daisy* singing "What a Friend We Have in Jesus."

Catherine Wyn-Rogers



Making her BSO debut this week, mezzo-soprano Catherine Wyn-Rogers was a Foundation Scholar at the Royal College of Music, where she studied with Meriel St. Clair and won several prizes, including the Dame Clara Butt Award. She continued her studies with Ellis Keeler and now works with Diane Forlano. Ms. Wyn-Rogers works extensively in recital and oratorio, appearing with the major British orchestras and choral societies and at the Three Choirs, Edinburgh, and Aldeburgh festivals. She is renowned for her performances with period-instrument orchestras, including The Sixteen under Harry Christophers, the English Concert under Trevor Pinnock, and the Academy of Ancient Music under Christopher Hogwood. Recent engagements have included appearances with the Philharmonia under Leonard Slatkin, the BBC Symphony Orchestra under Bernard Haitink and Andrew Davis, the Netherlands Radio Orchestra under Gennady Rozhdestvensky, the European Union Youth Orchestra under Haitink, and her debut with the Vienna Philharmonic Orchestra under Sir Roger Norrington. She was a soloist at the Last Night of the 1995 BBC Promenade Concerts. Her numerous recordings include Handel's *Samson* with The Sixteen under Harry Christophers for Collins, Mozart's Vespers with Trevor Pinnock for DG, Vaughan Williams's *Serenade to Music* with Roger Norrington for Decca, and Elgar's *The Dream of Gerontius* for EMI. Most recently Catherine Wyn-Rogers joined Graham Johnson's complete Schubert edition for Hyperion, recorded Mozart's Requiem with the Scottish Chamber Orchestra and Sir Charles Mackerras, and recorded the role of Mrs. Sedley in *Peter Grimes* with the London Symphony Orchestra and Sir Colin Davis. A frequent performer on the operatic stage, she has appeared with Scottish Opera, Welsh National Opera, Opera North, Dresden's Semper Oper, the Teatro Real in Madrid, Netherlands Opera, and the Salzburg Festival. She is a regular guest artist with English National Opera, where she has sung Suzuki in *Madama Butterfly*, Akhrosimova in *War and Peace*, La Cieca in *La Gioconda*, the *St. John* Passion, *The Handmaid's Tale*, and *The Rape of Lucretia*; with the Royal Opera House, Covent Garden, where her roles have included the First Norn in *Götterdämmerung*, Erda in *Das Rheingold* and *Siegfried*, Magdalena in *Die Meistersinger von*

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Nürnberg, Cornelia in *Giulio Cesare*, and Sosostris in *The Midsummer Marriage*; and with the Bavarian State Opera, Munich, where she has sung Sosostris, Adelaide in *Arabella*, the First Norn, Geneviève in *Pelléas et Mélisande*, Cornelia, and *The Dream of Gerontius*, the latter with Zubin Mehta. She will make her debut at Chicago Lyric Opera in *The Midsummer Marriage* and for the Royal Opera will sing the First Norn under Anthony Pappano and Geneviève under Sir Simon Rattle.

Paul Groves



The winner of the 1995 Richard Tucker Foundation Award, American tenor Paul Groves has embarked on a major international career with engagements at the world's leading opera houses and concert halls. His 2004-05 season included a return to San Francisco Opera as Ferrando in *Così fan tutte*; a series of recitals throughout the United States; his first performances as Hoffmann in *The Tales of Hoffmann* with New Orleans Opera in his home state of Louisiana; a European recital tour that brought his debut at London's Wigmore Hall; performances with the Opéra de Paris; appearances with the Boston Symphony as the Steersman in *The Flying Dutchman*, the New York Philharmonic in the title role in *The Damnation of Faust*, and at the Festival de Saint-Denis in Haydn's *Creation*; and his first performances of *The*

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Dream of Gerontius. In Europe he has appeared at La Scala, the Théâtre Musical de Paris (Châtelet), the Opéra de Paris, the Royal Opera–Covent Garden, Vienna Staatsoper, Salzburg Festival, Deutsche Oper Berlin, Netherlands Opera, Bayerische Staatsoper, Welsh National Opera, and the Grand Théâtre de Genève. In this country he has appeared with San Francisco Opera, Lyric Opera of Chicago, and Los Angeles Opera. A winner of the Metropolitan Opera's National Council Auditions and a graduate of the Met's Young Artists Development Program, Mr. Groves made his Met debut in 1992 as the Steersman in *The Flying Dutchman* and has since appeared there in numerous productions. At Teatro Colón in Buenos Aires he has appeared as Tom Rakewell in *The Rake's Progress* opposite Samuel Ramey and as Camille de Rosillon in *The Merry Widow* with Frederica von Stade. In 2003 he made his debuts with the New York Philharmonic in Berlioz's Requiem led by Charles Dutoit and with the Boston Symphony Orchestra in its March 2003 world premiere performances of John Harbison's Requiem under Bernard Haitink in Boston and at New York's Carnegie Hall. He has also appeared with the Cleveland Orchestra, the Orchestra of St. Luke's, the Los Angeles Philharmonic, Minnesota Orchestra, Philadelphia Orchestra, the Opera Orchestra of New York at Carnegie Hall, and the Cincinnati May Festival Orchestra, and at the Caramoor Festival. In Europe he has sung with the Munich Philharmonic, Bayerische Rundfunk, Berlin Philharmonic, the BBC Symphony, London Philharmonic, Orchestre de Paris, Orchestre de la Radio France, Orchestre National du Capitôle de Toulouse, and the Czech Philharmonic. In 2002 Paul Groves made his debut at the Saito Kinen Festival in performances of Beethoven's Ninth Symphony under Seiji Ozawa, recorded on DVD for Philips Classics. Recital appearances have taken him throughout the United States and Europe. He has made many recordings, for Deutsche Grammophon, Decca, Naxos, Sony Classics, EMI Classics, Telarc, and Philips Classics.

Alastair Miles



Internationally renowned bass Alastair Miles has sung at the Metropolitan Opera as Giorgio in Bellini's *I puritani* and Raimondo in *Lucia di Lammermoor*; at the Opéra National de Paris–Bastille as Raimondo; in Vienna as Philip II in *Don Carlo*, Zaccaria in *Nabucco*, Cardinal Brogni in Halévy's *La Juive*, Silva in *Ernani*, and Giorgio; in San Francisco as Giorgio, Raimondo, and Basilio in *The Barber of Seville*; in Amsterdam as Figaro in *The Marriage of Figaro*; at Madrid's Teatro Real as Philip II in *Don Carlo* and Raimondo; at English National Opera in the title role of Boito's *Mephistopheles* and as Zaccaria and Silva, and at the Royal Opera, Covent Garden, as Rodolfo in Bellini's *La sonnambula*, Elmiro in Rossini's *Otello*, Friar Laurence in Gounod's *Romeo and Juliet*, and Banquo in Verdi's *Macbeth*. His first Fiesco in *Simon Boccanegra* was critically acclaimed; other Verdi portrayals include the title role of *Oberto* and Sparafucile in *Rigoletto*. Recent engagements have included Mephistopheles in Berlioz's *La Damnation de Faust* with the London Symphony Orchestra and Sir Colin Davis in London and New York; Philip in a new production of *Don Carlo* in Vienna; the title role of *Saul* for the Bavarian State Opera in Munich, Walter in *Luisa Miller* in Palermo, and *Faust* in Seville. As a concert artist he has performed worldwide with such conductors as Giulini, Mehta, Muti, Chung, Masur, Gergiev, Gardiner, and Sir Colin Davis. Mr. Miles's discography numbers more than fifty recordings, including Mendelssohn's *Elijah* with Masur and the Israel Philharmonic on Teldec; and Verdi's *Requiem* with Gardiner and the Orchestre Revolutionnaire et Romantique, Handel's *Saul*, and Handel's *Agrippina* on Philips. His first solo disc, for Chandos, was chosen as one of the year's best by *International Record Review*. Recent recital performances have included a program recorded for BBC Radio Three's Hugo Wolf centenary series. Future plans include *Don Carlo*, *Nabucco*, *I puritani*, and *La forza del destino* in Vienna; *Lucia* and *Orlando* in Munich, *La Gioconda* in Barcelona, *Stiffelio* and concert performances of *Dom Sebastien* and *La Juive* at Covent Garden, Vaughan Williams's *Sir John in Love* for English National Opera, *Khovanshchina* for Welsh National Opera, *Nabucco* for Opera

North (to be recorded by Chandos), and concert appearances in London, Amsterdam, New York, Boston, Paris, Brussels, and Salzburg. Alastair Miles made his BSO debut in subscription performances of Beethoven's *Missa Solemnis* led by Roger Norrington in February 1993 (his only previous Symphony Hall appearances), followed by his Tanglewood debut that July in the same work. He appeared with the orchestra most recently as soloist in Beethoven's Symphony No. 9 this past summer at Tanglewood.

Tanglewood Festival Chorus
John Oliver, Conductor



The Tanglewood Festival Chorus celebrated its thirty-fifth anniversary in the summer of 2005. In 2005-06 with the BSO at Symphony Hall the chorus performs Beethoven's *Missa Solemnis* and Ninth Symphony, Stravinsky's *Symphony of Psalms*, and Schoenberg's *Gurrelieder* with Music Director James Levine; Sir Michael Tippett's *A Child of Our Time* with Sir Colin Davis; Berlioz's Requiem with Rafael Frühbeck de Burgos, and, to close the season, Stravinsky's *Oedipus Rex* with Christoph von Dohnányi. The chorus also performs Beethoven's Ninth Symphony with Maestro Levine and the BSO at Carnegie Hall in New York. The Tanglewood Festival Chorus was organized in the spring of 1970, when founding conductor John Oliver became director of vocal and choral activities at the Tanglewood Music Center. Made up of members who donate their services, and originally formed for performances at the BSO's summer home, the Tanglewood Festival Chorus is now the official chorus of the Boston Symphony Orchestra year-round, performing in Boston, New York, and at Tanglewood. The chorus has also performed with the Boston Symphony Orchestra in Europe under Bernard Haitink and in the Far East under Seiji Ozawa. It can be heard on Boston Symphony recordings under Ozawa and Haitink, and on recordings with the Boston Pops Orchestra under Keith Lockhart and John Williams, as well as on the sound tracks to Clint Eastwood's *Mystic River*, Steven Spielberg's *Saving Private Ryan*, and John Sayles's *Silver City*. In addition, members of the chorus performed Beethoven's Ninth Symphony with Zubin Mehta and the Israel Philharmonic at Tanglewood and at the Mann Music Center in Philadelphia, and participated in a Saito Kinen Festival production of Britten's *Peter Grimes* under Seiji Ozawa in Japan. In February 1998, singing from the General Assembly Hall of the United Nations, the chorus represented the United States in the Opening Ceremonies of the 1998 Winter Olympics when Mr. Ozawa led six choruses on five continents, all linked by satellite, in Beethoven's *Ode to Joy*. The Tanglewood Festival Chorus gives its own Friday-evening Prelude Concert each summer in Seiji Ozawa Hall and performed its debut program at Jordan Hall at the New England Conservatory of Music in May 2004.

In addition to his work with the Tanglewood Festival Chorus, John Oliver was for many years conductor of the MIT Chamber Chorus and MIT Concert Choir, and a senior lecturer in music at MIT. Mr. Oliver founded the John Oliver Chorale in 1977; has appeared as guest conductor with the New Japan Philharmonic and Berkshire Choral Institute; and has prepared the choruses for performances led by André Previn of Britten's *Spring Symphony* with the NHK Symphony in Japan and of Brahms's *Ein deutsches Requiem* at Carnegie Hall. He made his Boston Symphony conducting debut in August 1985 and led the orchestra most recently in July 1998.





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Tanglewood Festival Chorus
John Oliver, Conductor

The Tanglewood Festival Chorus celebrated its 35th anniversary this past summer. In the following list, * denotes 35-year membership in the TFC and # denotes membership of 25 to 34 years.

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Deborah Abel
Carol Amaya
Meredith Malone Armbrust
Sarah J. Bartolome
Alison M. Burns
Jenifer Lynn Cameron
Sarah Dorfman
Mary A. V. Feldman
Stefanie Gallegos
Joanna Gates
Karen Ginsburg
Bonnie Gleason
Wendy Gragg
Amanda Hammond-South
Emily Jaworski
Carrie Kenney
Donna Kim
Glenda Landavazo
Jacqueline Lang
Barbara Levy#
Kieran Murray
Kimberly Pearson
Laura Stanfield Prichard
Melanie W. Salisbury
Joan P. Sherman*
Patricia J. Stewart
Joy Tappen
Donna R. Westervelt

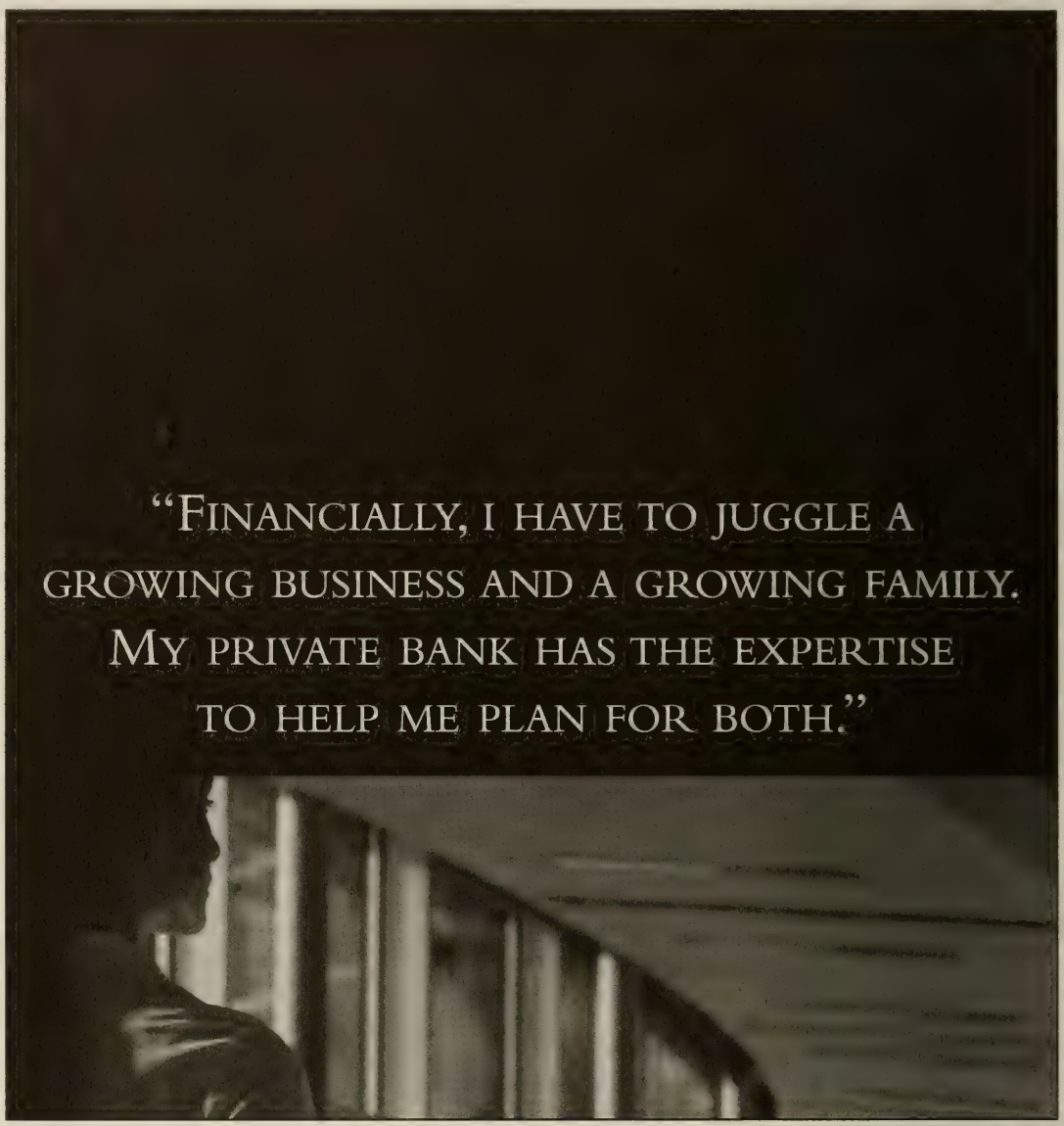
Mezzo-sopranos
Maisy Bennett*
Betty Blanchard Blume
Betsy B. Bobo
Lauren A. Boice
Donna J. Brezinski
Abbe Dalton Clark
Diane Droste
Barbara Naidich Ehrmann
Paula Folkman
Dorrie Freedman#
Irene Gilbride#
Mara Goldberg
Erin Graham
Julie Hausmann
Evelyn Eshleman Kern
Gale Livingston
Louise-Marie Mennier
Fumiko Ohara
Catherine Playoust
Kathleen Schardin
Cypriana V. Slosky
Linda Kay Smith#
Ada Park Snider#
Jennifer Walker
Marguerite Weidknecht

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Brad W. Amidon
Brian Anderson
James F. Barnswell
David P. Bergers
Stephen Chrzan
Andrew Crain
Kevin F. Doherty, Jr.
J. Stephen Groff
Stanley Hudson
Timothy Jarrett
James R. Kauffman
Thomas Kenney
Manny Lim
Henry Lussier#
Mark Mulligan
Dwight E. Porter#
Peter Pulsifer
Brian R. Robinson
Stephen E. Smith
Don P. Sturdy

Basses
Daniel E. Brooks
Peter Fricke
Mark L. Haberman
Robert J. Henry
Ishan Arvell Johnson
Marc J. Kaufman
David Kilroy
John Knowles#
William Koffel
Bruce Kozuma
Timothy Lanagan
David K. Lones
Stephen M. Lu
Eryk P. Nielsen
Stephen H. Owades*
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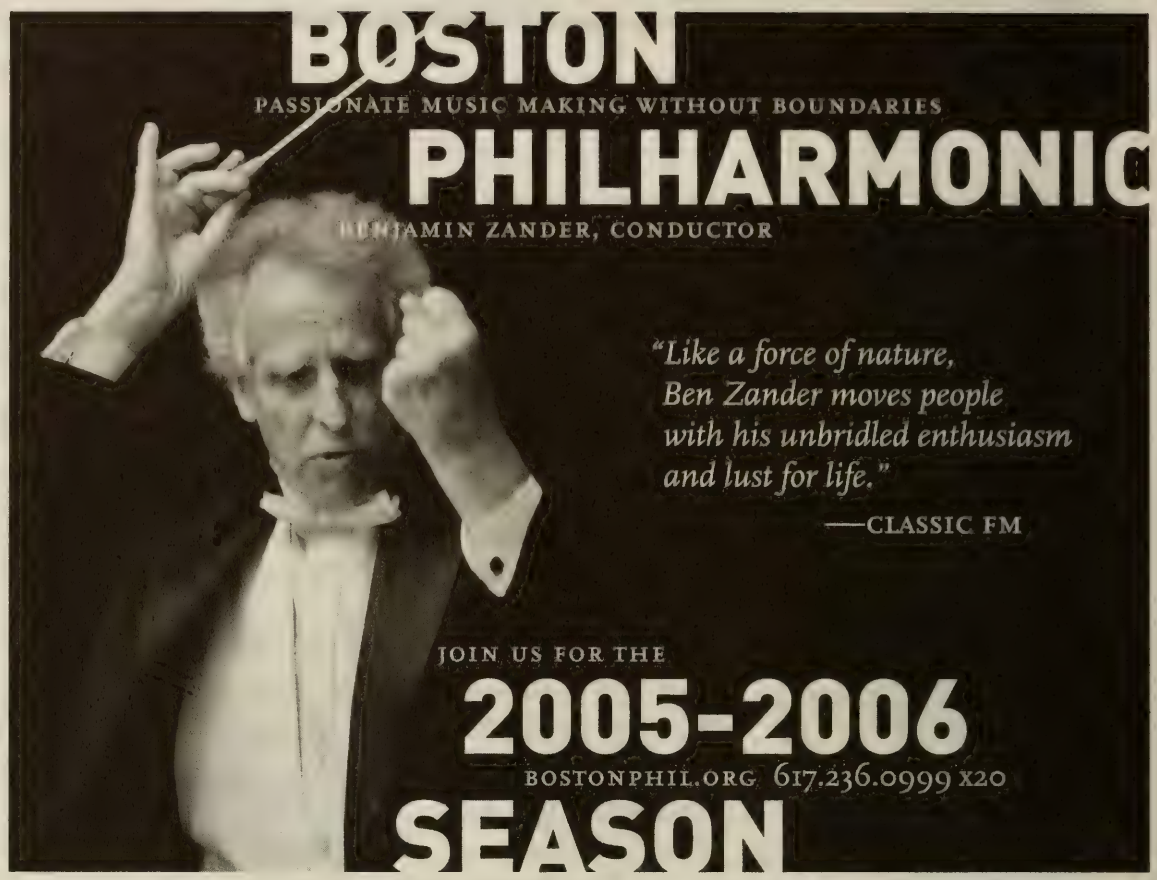
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Continued on page 63





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Continued on page 65

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Continued on page 67

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NEXT PROGRAM...

Wednesday, November 9, at 7:30
(Open Rehearsal)
Thursday, November 10, at 8
Friday, November 11, at 1:30
Saturday, November 12, at 8
Tuesday, November 15, at 8

Pre-Concert Talks by Harlow Robinson, Northeastern University (November 10-15), and BSO Director of Program Publications Marc Mandel (November 9 rehearsal)

MANFRED HONECK conducting

BEETHOVEN — *Coriolan* Overture, Opus 62

SCHNITTKE — Concerto grosso No. 5, for violin and orchestra

Allegretto
[No tempo indication]
Allegro vivace —
Lento

GIDON KREMER

INTERMISSION

TCHAIKOVSKY — Symphony No. 5 in E minor, Opus 64

Andante – Allegro con anima
Andante cantabile, con alcuna licenza
Valse: Allegro moderato
Finale: Andante maestoso – Allegro vivace –
Moderato assai e molto maestoso

Making his BSO debut next week, the Austrian conductor Manfred Honeck is joined by the esteemed violinist Gidon Kremer for Alfred Schnittke's Concerto grosso No. 5, one of the late Russian composer's intriguingly "polystylistic" works. A longtime champion of Schnittke's music, Kremer gave the premiere of the Concerto grosso No. 5, a Carnegie Hall centennial commission, in 1991. Opening the program is Beethoven's *Coriolan* Overture, described after its 1807 premiere as "full of fire and power." Tchaikovsky's familiar Symphony No. 5, which closes next week's program, is one of the most dramatic, colorful, and engaging symphonies in the repertoire.

Single tickets for all Boston Symphony Orchestra concerts throughout the season are available at the Symphony Hall box office, online at www.bso.org, or by calling "SymphonyCharge" at (617) 266-1200, Monday through Friday from 10 a.m. until 5 p.m. (Saturday from 10 a.m. until 4 p.m.), to charge tickets instantly on a major credit card, or to make a reservation and then send payment by check. Outside the 617 area code, call 1-888-266-1200. Please note that there is a $5 handling fee for each ticket ordered by phone or over the internet.

COMING CONCERTS . . .

PRE-CONCERT TALKS: The BSO offers Pre-Concert Talks in Symphony Hall prior to all BSO subscription concerts and Open Rehearsals. Free to all ticket holders, these half-hour talks begin at 6:45 p.m. prior to evening concerts, at 12:15 p.m. prior to Friday-afternoon concerts, and one hour before the start of each Open Rehearsal.

Wednesday, November 9, at 7:30 p.m.
(Open Rehearsal)
Thursday 'D'—November 10, 8-10
Friday 'A'—November 11, 1:30-3:30
Saturday 'A'—November 12, 8-10
Tuesday 'C'—November 15, 8-10

MANFRED HONECK conducting
GIDON KREMER, violin

BEETHOVEN	*Coriolan* Overture
SCHNITTKE	Concerto grosso No. 5, for violin and orchestra
TCHAIKOVSKY	Symphony No. 5

Thursday, November 17, at 10:30 a.m.
(Open Rehearsal)
Thursday 'C'—November 17, 8-9:35
Saturday 'B'—November 19, 8-9:35
Tuesday 'B'—November 22, 8-9:35

JAMES LEVINE conducting

MOZART	Symphony No. 35, *Haffner*
PERLE	*Transcendental Modulations* (Nov. 17 only)
SCHULLER	*Spectra* (Nov. 19 and 22)
DEBUSSY	*La Mer*

Friday 'B'—November 25, 1:30-3:55
Saturday 'A'—November 26, 8-10:25

JAMES LEVINE conducting
DOROTHEA RÖSCHMANN, soprano (Mahler)
LORRAINE HUNT LIEBERSON, mezzo-soprano (Lieberson)

STRAUSS	*Till Eulenspiegel's Merry Pranks*
LIEBERSON	*Neruda Songs* (east coast premiere; co-commissioned by the BSO and the Los Angeles Philharmonic)
MAHLER	Symphony No. 4

Thursday 'A'—December 1, 8-10:25
Friday 'B'—December 2, 1:30-3:55
Saturday 'A'—December 3, 8-10:25

JAMES LEVINE conducting
TANGLEWOOD FESTIVAL CHORUS, JOHN OLIVER, conductor

STRAVINSKY	*Symphony of Psalms*
DUTILLEUX	Symphony No. 2, *Le Double*
CARTER	*Boston Concerto*
BARTÓK	Concerto for Orchestra

Thursday, January 5, at 10:30 a.m.
(Open Rehearsal)
Thursday 'C'—January 5, 8-10:15
Friday Evening—January 6, 8-10:15
Saturday 'B'—January 7, 8-10:15
Tuesday 'B'—January 10, 8-10:15

KURT MASUR conducting
CHRISTOPHER LAMB, percussion

TAN DUN	*Water Concerto*
BRUCKNER	Symphony No. 7

Sunday, January 8, at 3 p.m.
Jordan Hall, New England Conservatory

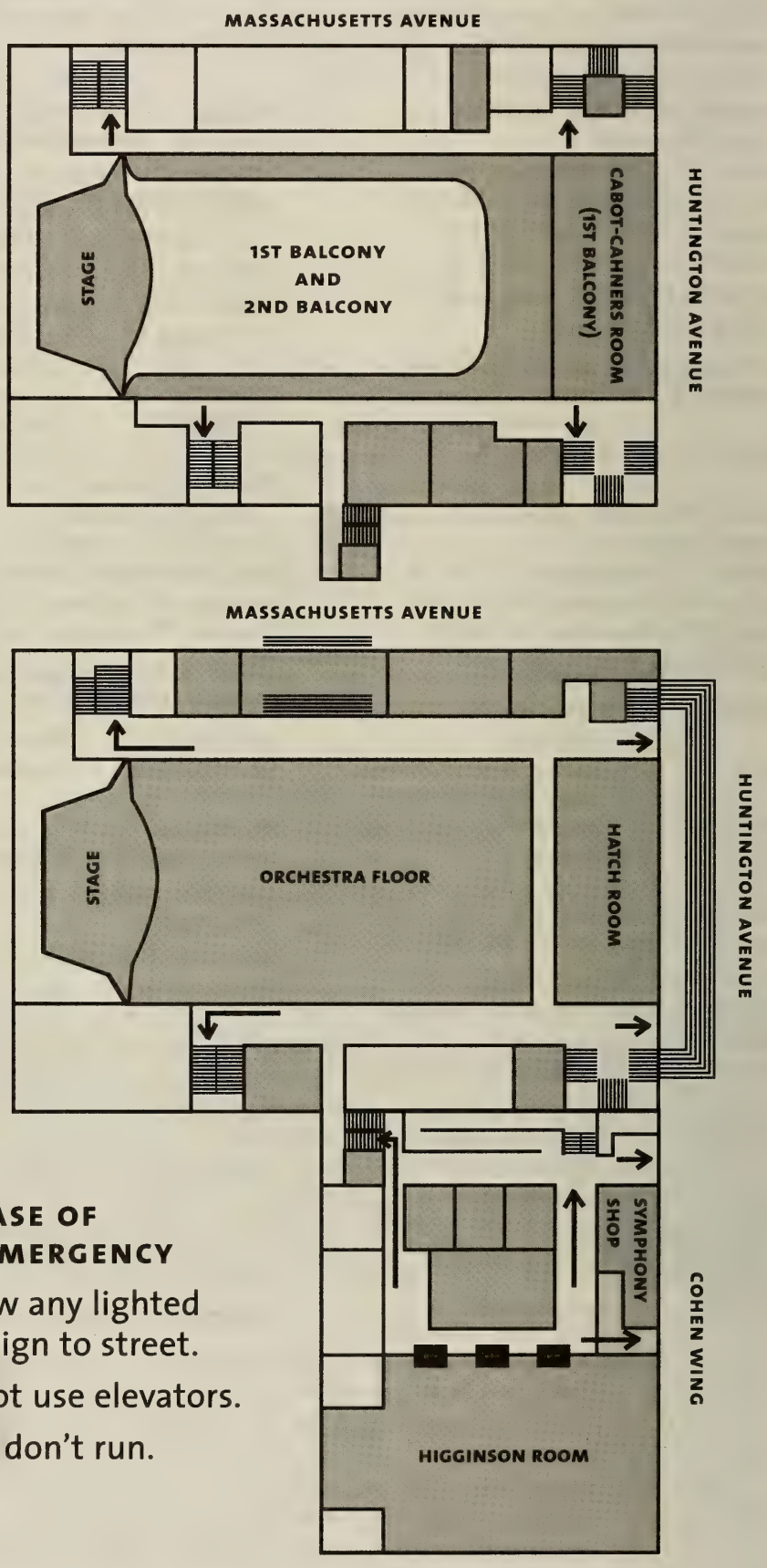
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J.S. BACH	*Brandenburg* Concerto No. 3
COPLAND	*Appalachian Spring* (original chamber version for thirteen instruments)

Programs and artists subject to change.

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FOR SYMPHONY HALL CONCERT AND TICKET INFORMATION, call (617) 266-1492. For Boston Symphony concert program information, call "C-O-N-C-E-R-T" (266-2378).

THE BOSTON SYMPHONY performs ten months a year, in Symphony Hall and at Tanglewood. For information about any of the orchestra's activities, please call Symphony Hall, or write the Boston Symphony Orchestra, Symphony Hall, Boston, MA 02115.

THE BSO'S WEB SITE (www.bso.org) provides information on all of the orchestra's activities at Symphony Hall and at Tanglewood, and is updated regularly. In addition, tickets for BSO concerts can be purchased online through a secure credit card transaction.

THE EUNICE S. AND JULIAN COHEN WING, adjacent to Symphony Hall on Huntington Avenue, may be entered by the Symphony Hall West Entrance on Huntington Avenue.

IN THE EVENT OF A BUILDING EMERGENCY, patrons will be notified by an announcement from the stage. Should the building need to be evacuated, please exit via the nearest door (see map on opposite page), or according to instructions.

FOR SYMPHONY HALL RENTAL INFORMATION, call (617) 638-9240, or write the Director of Event Services, Symphony Hall, Boston, MA 02115.

THE BOX OFFICE is open from 10 a.m. until 6 p.m. Monday through Saturday; on concert evenings it remains open through intermission for BSO events or just past starting time for other events. In addition, the box office opens Sunday at 1 p.m. when there is a concert that afternoon or evening. Single tickets for all Boston Symphony subscription concerts are available at the box office. For most outside events at Symphony Hall, tickets are available three weeks before the concert at the box office or through SymphonyCharge.

TO PURCHASE BSO TICKETS: American Express, MasterCard, Visa, Diners Club, Discover, a personal check, and cash are accepted at the box office. To charge tickets instantly on a major credit card, or to make a reservation and then send payment by check, call "SymphonyCharge" at (617) 266-1200, from 10 a.m. until 5 p.m. Monday through Friday (until 4 p.m. on Saturday). Outside the 617 area code, phone 1-888-266-1200. As noted above, tickets can also be purchased online. There is a handling fee of $5 for each ticket ordered by phone or online.

GROUP SALES: Groups may take advantage of advance ticket sales. For BSO concerts at Symphony Hall, groups of twenty-five or more may reserve tickets by telephone and take advantage of ticket discounts and flexible payment options. To place an order, or for more information, call Group Sales at (617) 638-9345 or (800) 933-4255.

FOR PATRONS WITH DISABILITIES, elevator access to Symphony Hall is available at both the Massachusetts Avenue and Cohen Wing entrances. An access service center, large print programs, and accessible restrooms are available inside the Cohen Wing. For more information, call the Access Services Administrator line at (617) 638-9431 or TDD/TTY (617) 638-9289.

THOSE ARRIVING LATE OR RETURNING TO THEIR SEATS will be seated by the patron service staff only during a convenient pause in the program. Those who need to leave before the end of the concert are asked to do so between program pieces in order not to disturb other patrons.

IN CONSIDERATION OF OUR PATRONS AND ARTISTS, children four years old or younger will not be admitted to Boston Symphony Orchestra concerts.

TICKET RESALE: If you are unable to attend a Boston Symphony concert for which you hold a subscription ticket, you may make your ticket available for resale by calling (617) 266-1492 during business hours, or (617) 638-9426 up to one hour before the concert. This helps bring needed revenue to the orchestra and makes your seat available to someone who wants to attend the concert. A mailed receipt will acknowledge your tax-deductible contribution.

RUSH SEATS: There are a limited number of Rush Seats available for Boston Symphony subscription concerts on Tuesday and Thursday evenings, and on Friday afternoons. The low price of these seats is assured through the Morse Rush Seat Fund. Rush Tickets are sold at $8 each, one to a customer, at the Symphony Hall box office on Fridays as of 10 a.m. and Tuesdays and Thursdays as of 5 p.m. Please note that there are no Rush Tickets available for Friday or Saturday evenings.

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FIRST AID FACILITIES for both men and women are available. On-call physicians attending concerts should leave their names and seat locations at the Cohen Wing entrance on Huntington Avenue.

PARKING: The Prudential Center Garage offers discounted parking to any BSO patron with a ticket stub for evening performances. There are also two paid parking garages on Westland Avenue near Symphony Hall. Limited street parking is available. As a special benefit, guaranteed pre-paid parking near Symphony Hall is available to subscribers who attend evening concerts. For more information, call the Subscription Office at (617) 266-7575.

ELEVATORS are located outside the Hatch and Cabot-Cahners rooms on the Massachusetts Avenue side of Symphony Hall, and in the Cohen Wing.

LADIES' ROOMS are located on both main corridors of the orchestra level, as well as at both ends of the first balcony, audience-left, and in the Cohen Wing.

MEN'S ROOMS are located on the orchestra level, audience-right, outside the Hatch Room near the elevator; on the first-balcony level, also audience-right near the elevator, outside the Cabot-Cahners Room; and in the Cohen Wing.

COATROOMS are located on the orchestra and first-balcony levels, audience-left, outside the Hatch and Cabot-Cahners rooms, and in the Cohen Wing. Please note that the BSO is not responsible for personal apparel or other property of patrons.

LOUNGES AND BAR SERVICE: There are two lounges in Symphony Hall. The Hatch Room on the orchestra level and the Cabot-Cahners Room on the first-balcony level serve drinks starting one hour before each performance. For the Friday-afternoon concerts, both rooms open at noon, with sandwiches available until concert time.

BOSTON SYMPHONY BROADCASTS: Friday-afternoon concerts of the Boston Symphony Orchestra are broadcast live in the Boston area by WGBH 89.7 FM. Saturday-evening concerts are broadcast live by WCRB 102.5 FM.

BSO FRIENDS: The Friends are donors to the Boston Symphony Orchestra Annual Fund. Friends receive *BSO*, the orchestra's newsletter, as well as priority ticket information and other benefits depending on their level of giving. For information, please call the Development Office at Symphony Hall weekdays between 9 a.m. and 5 p.m., (617) 638-9276. If you are already a Friend and you have changed your address, please inform us by sending your new and old addresses to the Development Office, Symphony Hall, Boston, MA 02115. Including your patron number will assure a quick and accurate change of address in our files.

BUSINESS FOR BSO: The BSO's Business Leadership Association program makes it possible for businesses to participate in the life of the Boston Symphony Orchestra through a variety of original and exciting programs, among them "Presidents at Pops," "A Company Christmas at Pops," and special-event underwriting. Benefits include corporate recognition in the BSO program book, access to the Beranek Room reception lounge, and priority ticket service. For further information, please call the Corporate Programs Office at (617) 638-9466.

THE SYMPHONY SHOP is located in the Cohen Wing at the West Entrance on Huntington Avenue and is open Tuesday through Friday from 11 a.m. until 4 p.m.; Saturday from noon until 6 p.m.; and from one hour before each concert through intermission. The Symphony Shop features exclusive BSO merchandise, including the Symphony Lap Robe, calendars, coffee mugs, an expanded line of BSO apparel and recordings, and unique gift items. The Shop also carries children's books and musical-motif gift items. A selection of Symphony Shop merchandise is also available online at www.bso.org and, during concert hours, outside the Cabot-Cahners Room. All proceeds benefit the Boston Symphony Orchestra. For further information and telephone orders, please call (617) 638-9383.

2005-2006 SEASON

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NOVEMBER 5, 2005 @ 10:15am

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This concert features the works by Mendelssohn, Schubert, Prokofiev, Bartók, and Beethoven, and features examples of great symphonic music in which the composer's major musical statement is established in the beginning moments of the piece.

"Made in America, Born in Boston"

MARCH 25, 2006 @ 10:15am

MARCH 25, 2006 @ noon

The Boston Symphony Orchestra is celebrating its 125th Anniversary this season! This program is a sampling of pieces premiered by the BSO, all by American composers, which have become classics in the repertoire, including Aaron Copland's "Fanfare for the Common Man."

SPECIAL FAMILY CONCERT

APRIL 8, 2006 @ noon

Keith Lockhart, conductor

Program to include:

Robert Kapilow's *Green Eggs and Ham*

This exciting program, drawing upon such various styles as jazz, ragtime, and blues, will include Robert Kapilow's imaginative musical interpretation of Dr. Seuss's ***Green Eggs and Ham***.



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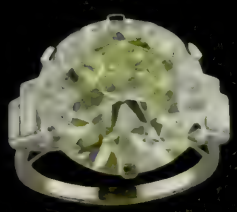
ANNA FINNERTY, who loved having tea with the development staff, left this cup and saucer as a reminder of how much she enjoyed volunteering at Symphony Hall.

One day, after giving her time stuffing envelopes, Miss Finnerty asked how she could leave a gift to the BSO in her will, thereby becoming a Walter Piston Society Member. She was told to add the wording, "I hereby bequeath the sum of $_____ to the Boston Symphony Orchestra, Symphony Hall, Boston, MA 02115, tax ID #04-2103550."

She certainly followed up on those instructions. After her death, Miss Finnerty's estate gave the BSO more than $1 million to endow the Assistant Conductor chair in perpetuity.

If you would like to talk with one of our professional development officers about leaving your legacy at the Symphony, please call (617) 638-9269 or e-mail nbaker@bso.org. You may be assured of complete confidentiality.

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BOSTON SYMPHONY ORCHESTRA

James Levine, *Music Director*
Bernard Haitink, *Conductor Emeritus*
Seiji Ozawa, *Music Director Laureate*
125th Season, 2005-2006



CHAMBER TEA I
Friday, November 4, at 2:30

COMMUNITY CONCERT II
Sunday, November 6, at 3, at First Baptist Church, Worcester
This free concert is generously supported by the State Street Foundation.

ELITA KANG, violin
REBECCA GITTER, viola
MIHAIL JOJATU, cello

HANDEL — Passacaglia, arranged for violin and viola by Johan Halvorsen

MOZART — Divertimento in E-flat for violin, viola, and cello, K.563
Allegro
Adagio
Menuetto: Allegro; Trio
Andante
Menuetto: Allegretto; Trio I; Trio II
Allegro

Week 5a

George Friderick Handel (1685-1759)
Passacaglia, arranged for violin and viola by Johan Halvorsen

Following decades of inattention and oblivion, Baroque music was rediscovered by the mid-19th-century romantics, who relished its energy and drive, the irregularity of its phrase structures, and the passionate spirit of so much of the music. It was, of course, at precisely this time that Bach's music began to be published in the first scholarly complete edition known to European music history. One way of spreading the word about this music was for musicians to make arrangements for their own instruments of music they particularly admired, often romanticizing the work in the process, because the point was interpretation, not historical re-creation. Probably the best-known example of this approach is the so-called "Air on the G-string" created from the Aria in Bach's Orchestral Suite No. 3.

Handel's music, too, underwent this kind of transformation. The Passacaglia to be heard here is an arrangement by Johan Halvorsen, a contemporary of Grieg's,

of the finale from Handel's Keyboard Suite No. 7 in G minor. (The suite now bears the number 432 in the modern thematic catalogue of Handel's works, which has its "HWV" numbers—for "*Handel Werke Verzeichnis*," or "Handel Works Index"—by analogy with the BWV numbers for Bach.) Halvorsen arranged this movement for violin with the accompaniment of either viola or cello; earlier in this century it was a favorite piece of Jascha Heifetz, who recorded it. In more recent years the concern with "historically correct" performance has denied us the chance of hearing these romantic tributes to an older "romantic" music which brought that long-lost music to light again with deep affection.

Wolfgang Amadè Mozart (1756-1791)
Divertimento in E-flat for violin, viola, and cello

During the summer of 1788, Mozart composed, in just over six weeks, his last three symphonies, one of the most astonishing achievements in the history of music. But constant debts and family worries left him prey to depression, and he sank for a time into illness. In the ten months after finishing the *Jupiter* Symphony, Mozart completed only one work of lasting significance, and a most unusual one at that—his longest chamber music work, composed for one of his smallest ensembles. He entered it into his catalogue as "A Divertimento for one violin, one viola, and one cello: 6 movements."

Mozart composed this divertimento for Michael Puchberg, a fellow Mason and one of the composer's staunchest friends, who time and time again responded to the composer's urgent pleas for a loan, even though Puchberg must eventually have come to realize that he would never see his money again. It is possible, indeed, that both parties recognized the divertimento to be something of a payment in kind. If that is the case, Puchberg was richly rewarded: the piece is one of Mozart's most remarkable, inventive, and affecting chamber compositions.

The title rouses curiosity. Mozart had never used the term "divertimento" for a work for strings alone, and he had in any case not used it for more than ten years. Perhaps he simply used the term because he had cast the score in six movements, typical of a divertimento. Or possibly he intended at first to write a light piece, primarily designed for social enjoyment, as a gift to his friend. But if that had been







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photo by Nick Wheeler

the case, there is no question that the music grew more profound as it flowed out of him. It is a serene and affirming work, with an amazing technical command that keeps the three players active in varied ways, so that there is an astonishing amount of contrast. The viola is not—as is so often the case in chamber music—stepchild to the violin and cello, but plays a fully equal role. This is perhaps less surprising when we learn that Mozart himself preferred to play the viola, and that he took part in at least three performances of the piece. Every movement is replete with happy discoveries. The Adagio (fourth movement) is one of Mozart's finest sets of variations, and the work closes with a delicious rondo filled with gentle musical humor.

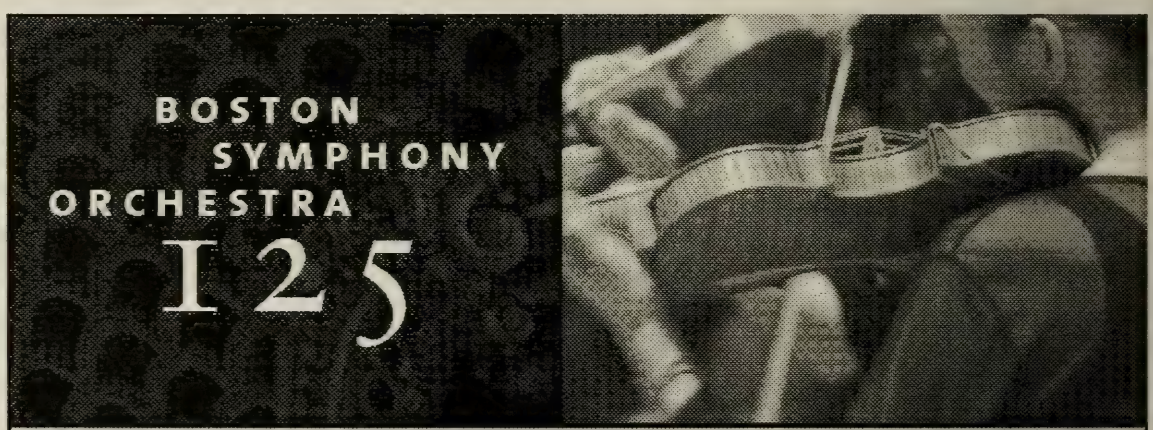
—Notes by Steven Ledbetter

Violinist **Elita Kang** joined the Boston Symphony Orchestra at the start of the 1997-98 season and was appointed an assistant concertmaster of the orchestra in February 2001. Ms. Kang received her bachelor of music degree from the Curtis Institute in 1997; while at Curtis she served as principal second violin and then as concertmaster of the school's symphony orchestra, and was also a substitute player with the Philadelphia Orchestra. Prior to her work at Curtis she studied at the Juilliard School's Pre-College Division, where she served for two years as orchestra concertmaster. Her chamber music experience has included performances at the Curtis Institute and at the Taos School of Music. Ms. Kang twice won the Juilliard Concerto Competition and in 1992 won the Grand Prize in the ASTA Competition's pre-professional division. Her teachers included Arnold Steinhardt, Yumi Ninomiya-Scott, Pamela Frank, Felix Galimir, Norman Carol, and Louise Behrend. Elita Kang occupies the Edward and Bertha C. Rose Assistant Concertmaster Chair in the BSO's first violin section.

Born in Canada, **Rebecca Gitter** began studying Suzuki violin at seven and viola at thirteen. In May 2001 she received her bachelor of music degree from the Cleveland Institute of Music, where she was a student of Robert Vernon, having previously studied in Toronto, Ontario. While at CIM she was the recipient of the Institute's Annual Viola Prize and the Robert Vernon Prize in Viola, and twice received honorable mention in the school's concerto competition, resulting in solo performances. Among other honors, she was the 2000 recipient of Toronto's Ben Steinberg Jewish Musical Legacy Award and, prior to her BSO appointment, was offered a position in the Detroit Symphony Orchestra. She was a summer participant in the Taos School of Music, the Marlboro Festival, Ravinia's Steans Institute for Young Artists, and the National Academy and National Youth Orchestras of Canada. Ms. Gitter joined the viola section of the Boston Symphony Orchestra in August 2001.

Romanian-born cellist **Mihail Jojatu** joined the Boston Symphony Orchestra in 2001 and became fourth chair of the orchestra's cello section at the start of the 2003-04 season, occupying the Sandra and David Bakalar Chair. Mr. Jojatu studied at the Bucharest Academy of Music before coming to the United States in 1996. He then attended the Boston Conservatory of Music, where he studied with former BSO cellist Ronald Feldman, and worked privately with Bernard Greenhouse of the Beaux Arts Trio. Through Boston University, he also studied with BSO principal cellist Jules Eskin. Mr. Jojatu has collaborated with such prestigious artists as Gil Shaham, Sarah Chang, Peter Serkin, Glenn Dicterow, members of the Juilliard and

Muir string quartets, and Seiji Ozawa, who asked him to substitute for Mstislav Rostropovich in rehearsing the Dvořák Cello Concerto with the Tanglewood Music Center Orchestra. A winner of the concerto competition at Boston University School for the Arts (subsequently appearing as soloist with Keith Lockhart and the Boston Pops Orchestra), he also won first prize in the Aria Concerto Competition at the Boston Conservatory and was awarded the Carl Zeise Memorial Prize in his second year as a Tanglewood Music Center Fellow. He has performed as guest soloist with the Radio Symphony Orchestra of Bucharest and has won numerous awards in Romania for solo and chamber music performance. Recent performances have included Shostakovich's Cello Concerto No. 1 with the Berkshire Symphony and Longwood Symphony, and the Dvořák concerto with the Radio Symphony Orchestra of Bucharest under Sergiu Comissiona and the Indian Hill Symphony Orchestra under Bruce Hangen. Mihail Jojatu is also a member of the Triptych String Trio, which has just released its first compact disc.



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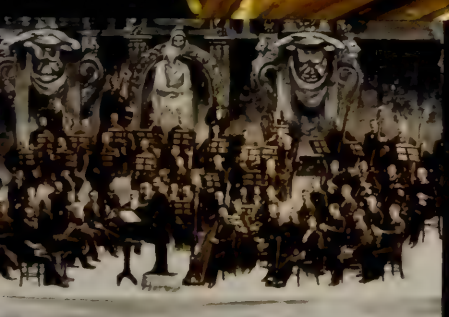
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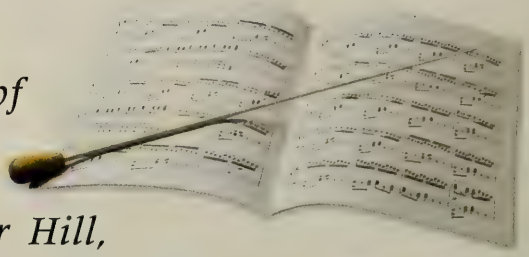
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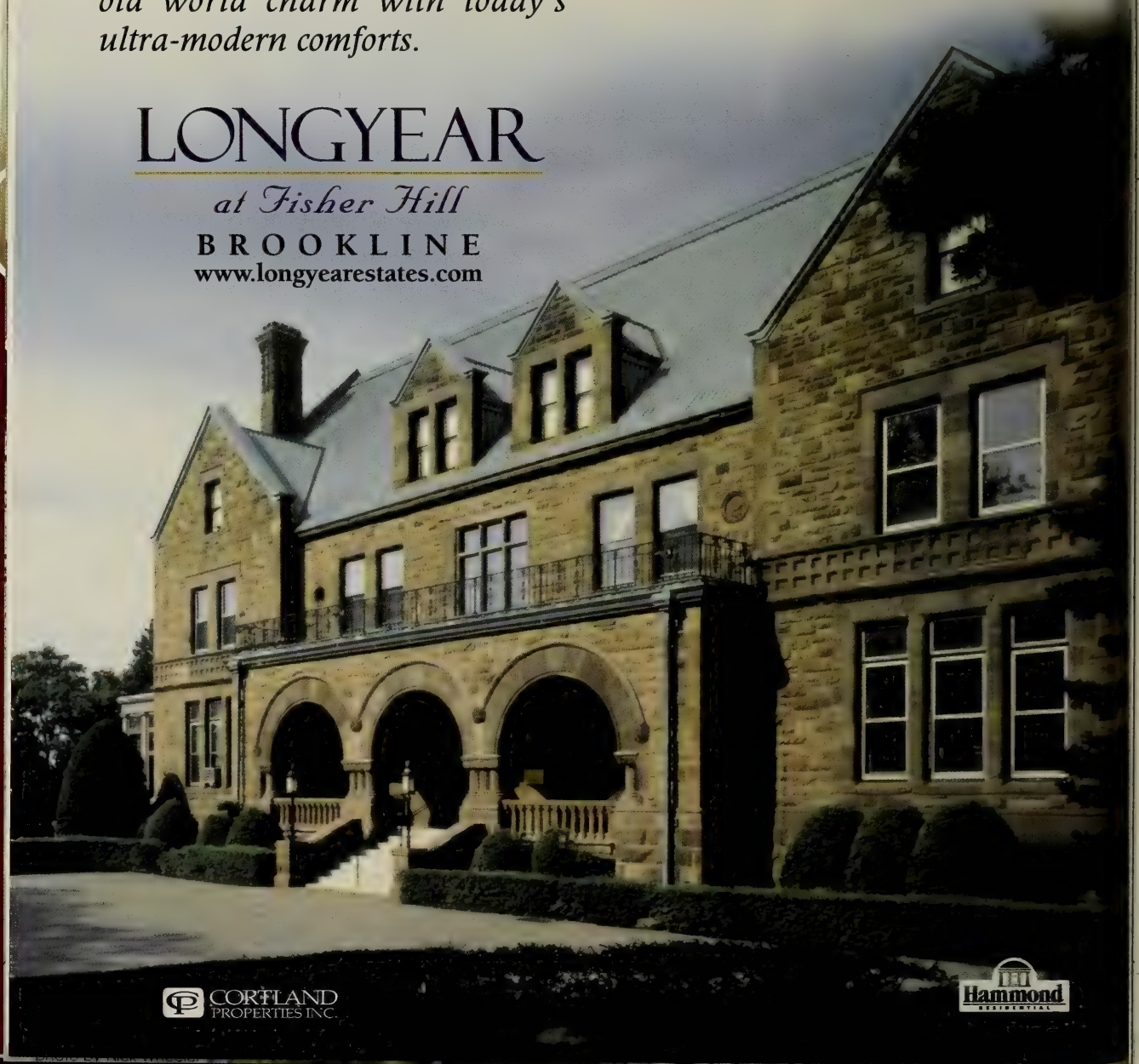
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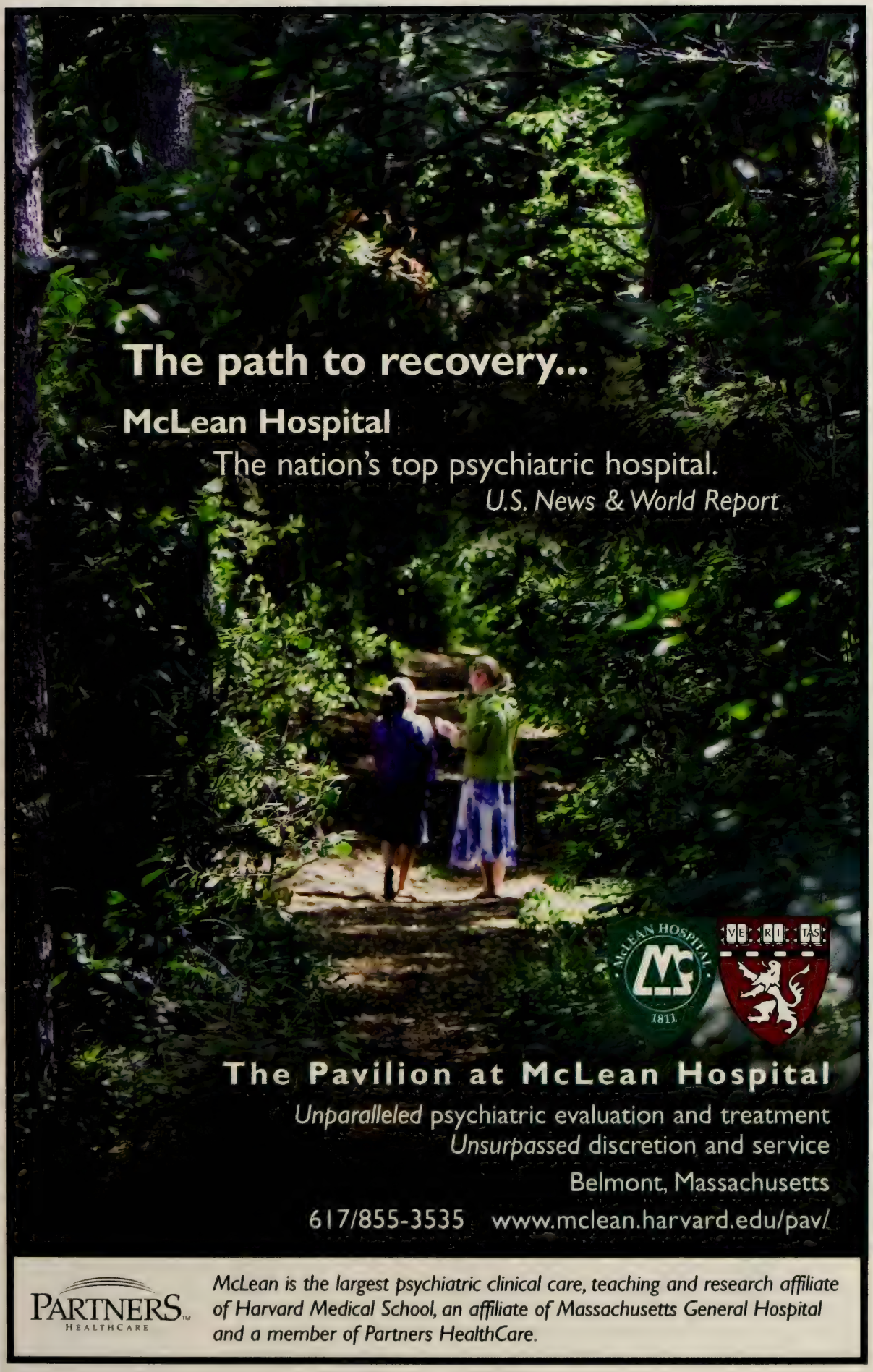
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This week's Pre-Concert Talks are given by Harlow Robinson, Northeastern University.

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The Virginia Wellington Cabot Memorial Concert, Thursday, November 10, 2005

The concert of November 10, 2005, is given in memory of Virginia Wellington Cabot of Weston, who died on September 15, 1997, at age 97. An attendee of Friday-afternoon concerts for more than seventy years, she took over her mother-in-law's BSO subscription in 1934. In 1992 a gift from the Cabot Family Charitable Trust endowed a Boston Symphony concert in her name for a period of twenty years.

Virginia Cabot was married to the late Thomas D. Cabot for seventy-five years. The daughter of Louis B. Wellington and Louise Lawton Wellington, she loved a broad range of music and often accompanied herself on the piano as she sang to her family. Born in Boston in 1899, she grew up on Beacon Hill and in Weston, in an extended family in which her parents, her aunt and uncle, and her older sister all played and sang expertly at the piano. She graduated from the Winsor School in 1917. On the Weston farm of her childhood, she nurtured a love for horses. Immediately after her marriage in 1920, the Cabots moved to the heart of rural Appalachia, where she would often accompany her husband on horseback as he inspected the West Virginia pipelines of his father's gas company. An experienced mountaineer, she made the first ascent of Mount Magog in the Canadian Rockies and later journeyed to the American Southwest to explore the Superstition Mountains of Arizona, the Zion and Bryce Canyons of Utah, and the Sangre de Cristo range—all virtually uncharted when she hiked them in the 1920s and '30s. An expert canoeist, she and Mr. Cabot also explored virtually all of New England's watercourses, resulting in the volume "Quick Water and Smooth," the first printed guidebook for New England Rivers. She was also among the first wave of Americans who learned the Austrian technique for downhill skiing from the legendary Hannes Schneider. Later in life, Virginia was engaged in conservation activities in Maine, New Hampshire, Colorado, and Honduras. Mrs. Cabot shared her love of music, riding, skiing, sailing, and the outdoors with all of her progeny, including her children, grandchildren, and great-grandchildren.

An Exhibit at the Boston Public Library: "The Boston Symphony Orchestra: A 125-Year Retrospective"

To celebrate the Boston Symphony Orchestra's 125-year history, the Boston Public Library is exhibiting—from September 15 through November 18—materials from its Music Department with items from the Koussevitzky Collection, the R. Laning Humphrey Journalistic Archive, the Walter Piston Collection, and the Allen A. Brown Collection. In addition to BSO programs, concert reviews, and published scores, the exhibit also includes manuscripts such as *Peter and the Wolf*, manuscript facsimiles including Piston's Pulitzer Prize-winning Symphony No. 3 (along with the composer's Pulitzer Prize award), memorabilia from the Koussevitzky Collection including his cigarette case, silver baton, and samovar set, plus additional awards, photographs, and works of art. In announcing this exhibit, the BPL noted that "throughout its 125-year history, the Boston Symphony Orchestra has provided the citizens of Boston and the Commonwealth of Massachusetts years of wonderful music. It has contributed to the music community with its commissions of local and world talents and has played a major role in the recognition of American music."

Pre-Concert Talks

Pre-Concert Talks available free of charge to BSO ticket holders precede all Boston Symphony concerts and Open Rehearsals, starting at 6:45 p.m. prior to evening concerts, 12:15 p.m. prior to Friday-afternoon concerts, one hour before the start of morning and evening Open Rehearsals, and at 1:45 p.m. prior to Sunday-afternoon concerts. Given by a variety of distinguished speakers from Boston's musical community, these informative half-hour talks include recorded examples from the music being performed.

This week, Harlow Robinson of Northeastern University discuss Beethoven, Schnittke, and Tchaikovsky. In the weeks ahead, Helen Greenwald of the New England Conservatory discusses Mozart, Perle, Schuller, and Debussy (November 17-22), BSO Publications Associate Robert Kirzinger discusses Strauss, Mahler, and Peter Lieberson's new *Neruda Songs* (November 25-26), and BSO Director of Program Publications Marc Mandel discusses Dutilleux, Stravinsky, Carter, and Bartók (December 1-3).

Access Information for Patrons with Disabilities

The Boston Symphony Orchestra has a dedicated telephone line for disabled patrons who would like to purchase tickets to BSO, Pops, or Tanglewood concerts, or who need information about disability services at Symphony Hall or Tanglewood. This line is (617) 638-9431 or TDD/TTY (617) 638-9289. Members of the BSO's Access Services staff are available to answer the line during business hours and will answer any inquiries left at other times.

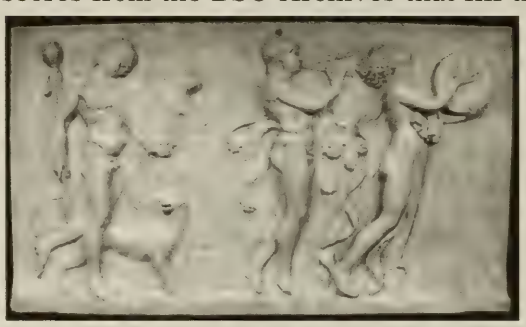
Symphony Hall Tours

The Boston Symphony Association of Volunteers offers tours of Symphony Hall throughout the Symphony season. Experienced volunteer guides discuss the history and traditions of the BSO and its world-famous home, Symphony Hall, as the group is escorted through public and selected "behind-the-scenes" areas of the building. Free walk-up tours lasting approximately one hour take place on the first Saturday of each month at 1:30 p.m. (excluding April 1, 2006) and every Wednesday at 4:30 p.m. (excluding the Holiday Pops

Individual tickets are on sale for all concerts in the BSO's 2005-2006 season. For specific information on purchasing tickets by phone, online, by mail, or in person at the Symphony Hall box office, please see page 63 of this program book.

On Display in Symphony Hall

This season's BSO Archives exhibit marks the 125th anniversary of the Boston Symphony Orchestra. In addition to the many important photographs, letters, and scores from the BSO Archives that fill the exhibit cases throughout Symphony Hall to document the BSO's founding in 1881 and its 125-year history, the BSO has received on loan from the Library of Congress's Music Division the original manuscript scores for two pieces closely associated with the BSO—Béla Bartók's Concerto for Orchestra, commissioned by the Koussevitzky Music Foundation and given its world premiere by Serge Koussevitzky and the BSO on December 1, 1944; and Henri Dutilleux's Symphony No. 2, commissioned jointly by the BSO and the Koussevitzky Music Foundation and given its world premiere by the BSO under Charles Munch on December 11, 1959. Also among the important artifacts on display throughout the season are the original manuscript of Igor Stravinsky's *Symphony of Psalms* (a BSO 50th-anniversary commission) and the score of Beethoven's *Missa Solemnis*, just recently returned to the BSO, that was used for Symphony Hall's inaugural concert on October 15, 1900.



Shown here is a plaster relief of a Bacchic procession mounted originally in Symphony Hall in the early 1900s, then taken down in the early 1980s and left to languish in Symphony Hall's basement for more than twenty years. The restoration of the plaster relief by Carol Snow and Nina Vinogradskaya and its reinstallation by Mystic Scenic Studios were made possible through a gift from Deborah M. Hauser.

season in December). All tours begin in the Massachusetts Avenue lobby of Symphony Hall, where the guide meets participants for entrance to the building. No reservations are necessary. In addition, group tours—free for New England school and community groups, or at a minimal charge for tours arranged through commercial tour operators—can be arranged in advance (the BSO's schedule permitting) by contacting the BSAV Office at (617) 638-9391 or by e-mailing bsav@bso.org.

Attention, Friday-afternoon Subscribers: Bus Service to Symphony Hall

If you're tired of fighting traffic and searching for a parking space when you come to Friday-afternoon Boston Symphony concerts, why not consider taking the bus from your community directly to Symphony Hall? Under the auspices of the Boston Symphony Association of Volunteers, the following communities sponsor round-trip bus service for the Friday afternoon concerts for a nominal fee: Beverly, Cape Cod, Concord, Marblehead/Swampscott, Wellesley, South Shore, and Weston in Massachusetts; Concord, North Hampton, and Peterborough in New Hampshire; western New Hampshire; and Rhode Island. Taking advantage of your area's bus service not only helps to keep this convenient service operating, but also provides opportunities to spend more time with your Symphony friends, meet new people, and conserve energy. In addition, many of the participating communities make a substantial contribution to the BSO from the proceeds. If you would like to start a service from your community, or would like further information about bus transportation to Friday-afternoon Boston Symphony concerts, please call the Volunteer Office at (617) 638-9390.

Comings and Goings...

Please note that latecomers will be seated by the patron service staff during the first convenient pause in the program. In addition, please also note that patrons who leave the hall during the performance will not be allowed to reenter until the next convenient pause in the program, so as not to disturb the performers or other audience members while the concert is in progress. We thank you for your cooperation in these matters.

With Thanks

BSO subscription concerts are supported in part by a grant from the Boston Cultural Council, which is funded by the Massachusetts Cultural Council and administered by the Mayor's Office of Arts, Tourism, and Special Events.







THE BSO ONLINE

Boston Symphony and Boston Pops fans with access to the Internet can visit the orchestra's official home page (http://www.bso.org). The BSO web site not only provides up-to-the-minute information about all of the orchestra's activities, but also allows you to buy tickets to BSO and Pops concerts online. In addition to program listings and ticket prices, the web site offers a wide range of information on other BSO activities, biographies of BSO musicians and guest artists, current press releases, historical facts and figures, helpful telephone numbers, and information on auditions and job openings. Since the BSO web site is updated on a regular basis, we invite you to check in frequently.

BSO 125

You Don't Want To Miss...

BSO Music Director James Levine returns to Symphony Hall in November for three exciting, wide-ranging programs with the Boston Symphony Orchestra.

Thursday, November 17, at 8
Saturday, November 19, at 8
Tuesday, November 22, at 8

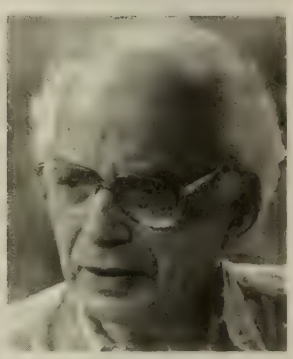
JAMES LEVINE conducting

MOZART Symphony No. 35, *Haffner* • PERLE *Transcendental Modulations* (Thurs., Nov. 17 only) • SCHULLER *Spectra* (Sat. and Tues., Nov. 19 and 22) • DEBUSSY *La Mer*

BSO Music Director James Levine conducts two very different classics of the orchestral repertoire—Mozart's engaging *Haffner* Symphony and Debussy's orchestral evocation of the sea, *La Mer*, given its American premiere by the BSO at Symphony Hall in 1906—on a program that also illustrates his tireless advocacy of the important American composers of our day. Pulitzer Prize-winners George Perle (b.1915) and Gunther Schuller (b.1925) are both celebrating important birthdays this year. Perle's *Transcendental Modulations*, a major orchestral work from 1993 written for the New York Philharmonic, presents a succession of twelve episodes, each of distinctive musical character. Gunther Schuller's *Spectra* (1958) fascinatingly rethinks the traditional orchestral seating, calling for the division of the orchestra into several chamber-music-like sections so as to explore a range of coloristic and spatial possibilities. All told, this is a program that showcases the Boston Symphony Orchestra in music encompassing more than 200 years of exceptional musical creativity and craft.



Gunther Schuller



George Perle

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Friday, November 25, at 1:30
Saturday, November 26, at 8

JAMES LEVINE conducting
DOROTHEA RÖSCHMANN, soprano (Mahler)
LORRAINE HUNT LIEBERSON, mezzo-soprano (Lieberson)

STRAUSS *Till Eulenspiegel's Merry Pranks* • LIEBERSON *Neruda Songs* (east coast premiere; co-commissioned by the BSO and the Los Angeles Philharmonic) • MAHLER Symphony No. 4

The extraordinary American mezzo-soprano Lorraine Hunt Lieberson joins James Levine and the BSO for the east coast premiere of her husband Peter Lieberson's lyrical, intimate, moving settings of sonnets by the Chilean poet Pablo Neruda. This work, a BSO 125th Anniversary Commission co-commissioned with the Los Angeles Philharmonic, had its acclaimed world premiere performances in Los Angeles last May. Lorraine Hunt Lieberson will sing this music again with the BSO at Carnegie Hall on November 28, and then on tour with Maestro Levine and the BSO in March. The composer's own program note on his *Neruda Songs* is printed below.



Lorraine Hunt Lieberson



Dorothea Röschmann

Making her BSO debut with these performances, the internationally acclaimed German soprano Dorothea Röschmann is featured in Mahler's sunlit Symphony No. 4, which transports the listener from earth to heaven with music of extraordinary beauty. Ms. Röschmann won accolades last season for her portrayal of Pamina in Julie Taymor's new Metropolitan Opera production of Mozart's *Magic Flute*. Maestro Levine opens the program with Strauss's ever-popular, virtuosic orchestral tone poem *Till Eulenspiegel's Merry Pranks*, inspired by the exploits of a mischievous rogue famed in German folklore and legend.

PETER LIEBERSON ON HIS "NERUDA SONGS"

to be sung here by Lorraine Hunt Lieberson with James Levine and the BSO on November 25 and 26

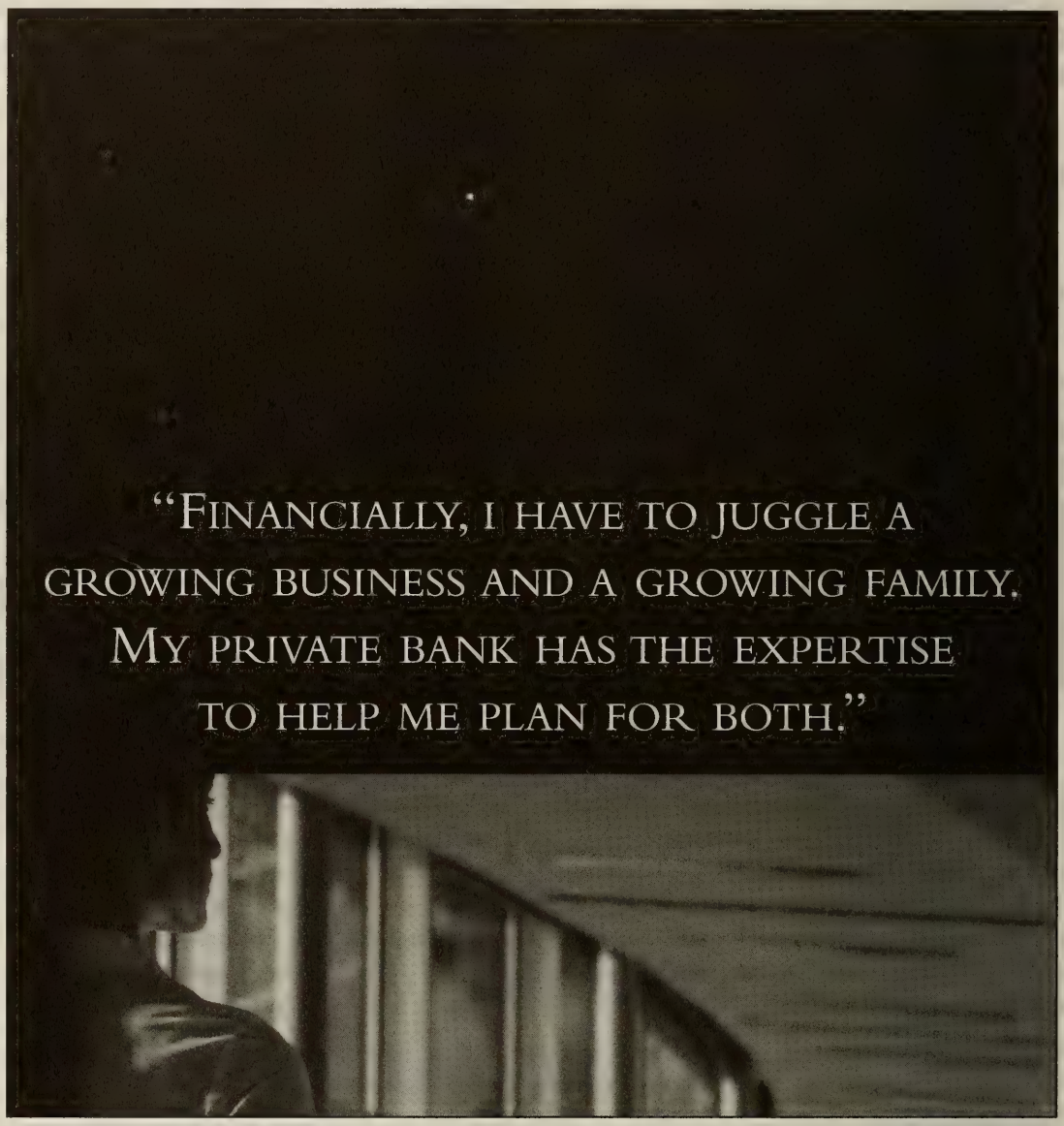
"I discovered the love poems of Pablo Neruda by chance in the Albuquerque airport. The book had a pink cover and drew me in. As I glanced through the poems I immediately thought that I must set some of these for Lorraine. Years later the opportunity came when the Los Angeles Philharmonic and the Boston Symphony Orchestra co-commissioned this piece from me, to be written specifically for Lorraine.



Peter Lieberson

"Each of the five poems that I set to music seemed to me to reflect a different face in love's mirror. The first poem, 'If your eyes were not the color of the moon,' is pure appreciation of the beloved. The second, 'Love, love, the clouds went up the tower of the sky like triumphant washerwomen,' is joyful and also mysterious in its evocation of nature's elements: fire, water, wind, and luminous space. The third poem, 'Don't go far off, not even for a day,' reflects the anguish of love, the fear

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and pain of separation. The fourth poem, 'And now you're mine. Rest with your dream in my dream,' is complex in its emotional tone. First there is the exultance of passion. Then, gentle, soothing words lead the beloved into the world of rest, sleep, and dream. Finally, the fifth poem, 'My love, if I die and you don't,' is very sad and peaceful at the same time. There is the recognition that no matter how blessed one is with love, there will still be a time when we must part from those whom we cherish so much. Still, Neruda reminds one that love has not ended. In truth there is no real death to love nor even a birth: 'It is like a long river, only changing lands, and changing lips.'

"I am so grateful for Neruda's beautiful poetry, for although these poems were written to another, when I set them I was speaking directly to my own beloved, Lorraine."

Thursday, December 1, at 8
Friday, December 2, at 1:30
Saturday, December 3, at 8

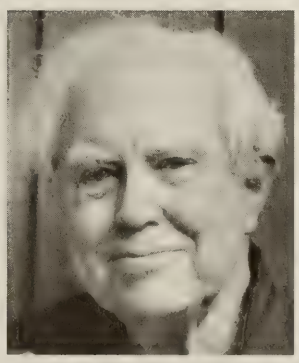
JAMES LEVINE conducting
TANGLEWOOD FESTIVAL CHORUS, JOHN OLIVER, conductor

DUTILLEUX Symphony No. 2, *Le Double* • STRAVINSKY *Symphony of Psalms* • CARTER *Boston Concerto* • BARTÓK Concerto for Orchestra

To highlight the BSO's proud heritage of commissioning and performing new music, James Levine brings together four significant works commissioned specifically for the Boston Symphony Orchestra. Commissioned for the BSO's 50th anniversary, Stravinsky's *Symphony of Psalms* (here featuring the Tanglewood Festival Chorus) has long held its place as one of the repertoire's great choral/orchestral masterpieces. Serge Koussevitzky led the orchestra in the American premiere in December 1930. Another staple of the orchestral repertoire, and a BSO signature piece since it was new, Bartók's Concerto for Orchestra was commissioned by Koussevitzky and premiered here in December 1944.



Henri Dutilleux



Elliott Carter

American composer Elliott Carter (b.1908) and French composer Henri Dutilleux (b.1916) are among the great senior craftsmen still making their mark on the music world today. Dutilleux's longstanding relationship with the BSO was fostered by Charles Munch and then nurtured more recently by Seiji Ozawa. Premiered by Munch and the orchestra in December 1959, Dutilleux's Symphony No. 2, *Le Double*, was commissioned for the BSO's 75th anniversary. Its subtitle ("The Double") reflects this colorful work's use of a twelve-player chamber orchestra that "shadows" the main ensemble. Elliott Carter's BSO-commissioned *Boston Concerto* was premiered here in April 2003; this orchestral showcase displays the BSO at its virtuosic best while also affirming the important place that Carter's music has taken in the orchestra's repertoire.

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A Brief History of the Boston Symphony Orchestra

Now in its 125th season, the Boston Symphony Orchestra gave its inaugural concert on October 22, 1881, and has continued to uphold the vision of its founder, the businessman, philanthropist, Civil War veteran, and amateur musician Henry Lee Higginson, for well over a century. The Boston Symphony Orchestra has performed throughout the United States, as well as in Europe, Japan, Hong Kong, South America, and China; in addition, it reaches audiences numbering in the millions through its performances on radio, television, and recordings. It plays an active role in commissioning new works from today's most important composers; its summer season at Tanglewood is regarded as one of the world's most important music festivals; it helps develop the audience of the future through BSO Youth Concerts and through a variety of outreach programs involving the entire Boston community; and, during the Tanglewood season, it sponsors the Tanglewood Music Center, one of the world's most important training grounds for young composers, conductors, instrumentalists, and vocalists. The orchestra's virtuosity is reflected in the concert and recording activities of the Boston Symphony Chamber Players, one of the world's most distinguished chamber ensembles made up of a major symphony orchestra's principal players, and the activities of the Boston Pops Orchestra have established an international standard for the performance of lighter kinds of music. Overall, the mission of the Boston Symphony Orchestra is to foster and maintain an organization dedicated to the making of music consonant with the highest aspirations of musical art, creating performances and providing educational and training programs at the highest level of excellence. This is accomplished with the continued support of its audiences, governmental assistance on both the federal and local levels, and through the generosity of many foundations, businesses, and individuals.



Major Henry Lee Higginson, founder of the Boston Symphony Orchestra

Henry Lee Higginson dreamed of founding a great and permanent orchestra in his home town of Boston for many years before that vision approached reality in the spring of 1881. The following October the first Boston Symphony Orchestra concert was given under the direction of conductor Georg Henschel, who would remain as music director until 1884. For nearly twenty years Boston Symphony concerts were held in the Old Boston Music Hall; Symphony Hall, one of the world's most highly regarded concert halls, was opened on October 15, 1900. The BSO's 2000-01 season celebrated the cen-

BSO Archives



The first photograph, actually a collage, of the Boston Symphony Orchestra under Georg Henschel, taken 1882

tennial of Symphony Hall, and the rich history of music performed and introduced to the world at Symphony Hall since it opened over a century ago.

Georg Henschel was succeeded by a series of German-born and -trained conductors —Wilhelm Gericke, Arthur Nikisch, Emil Paur, and Max Fiedler—culminating in the appointment of the legendary Karl Muck, who served two tenures as music director, 1906-08 and 1912-18. Meanwhile, in July 1885, the musicians of the Boston Symphony had given their first "Promenade" concert, offering both music and refreshments, and fulfilling Major Higginson's wish to give "concerts of a lighter kind of music." These concerts, soon to be given in the springtime and renamed first "Popular" and then "Pops," fast became a tradition.

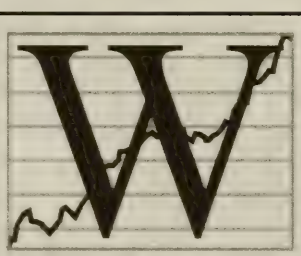


Rush ticket line at Symphony Hall, probably in the 1930s

In 1915 the orchestra made its first transcontinental trip, playing thirteen concerts at the Panama-Pacific Exposition in San Francisco. Recording, begun with the Victor Talking Machine Company (the predecessor to RCA Victor) in 1917, continued with increasing frequency. In 1918 Henri Rabaud was engaged as conductor. He was succeeded the following year by Pierre Monteux. These appointments marked the beginning of a French-oriented tradition which would be maintained, even during the Russian-born Serge Koussevitzky's time, with the employment of many French-trained musicians.

The Koussevitzky era began in 1924. His extraordinary musicianship and electric personality proved so enduring that he served an unprecedented term of twenty-five years. The BSO's first live concert broadcasts, privately funded, ran from January 1926 through the 1927-28 season. Broadcasts continued sporadically in the early 1930s, regular live Boston Symphony broadcasts being initiated in October 1935. In 1936 Koussevitzky led the orchestra's first concerts in the Berkshires; a year later he and the players took up annual summer residence at Tanglewood. Koussevitzky passionately shared Major Higginson's dream of "a good honest school for musicians," and in 1940 that dream was realized with the founding of the Berkshire Music Center (now called the Tanglewood Music Center).

In 1929 the free Esplanade concerts on the Charles River in Boston were inaugurated by Arthur Fiedler, who had been a member of the orchestra since 1915 and who in 1930 became the eighteenth conductor of the Boston Pops, a post he would hold for half a



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century, to be succeeded by John Williams in 1980. The Boston Pops Orchestra celebrated its hundredth birthday in 1985 under Mr. Williams's baton. Keith Lockhart began his tenure as twentieth conductor of the Boston Pops in May 1995, succeeding Mr. Williams.

Charles Munch followed Koussevitzky as music director of the Boston Symphony Orchestra in 1949. Munch continued Koussevitzky's practice of supporting contemporary composers and introduced much music from the French repertory to this country. During his tenure the orchestra toured abroad for the first time and its continuing series of Youth Concerts was initiated under the leadership of Harry Ellis Dickson. Erich Leinsdorf began his seven-year term as music director in 1962. Leinsdorf presented numerous premieres, restored many forgotten and neglected works to the repertory, and, like his two predecessors, made many recordings for RCA; in addition, many concerts were televised under his direction. Leinsdorf was also an energetic director of the Tanglewood Music Center; under his leadership a full-tuition fellowship program was established. Also during these years, in 1964, the Boston Symphony Chamber Players were founded. William Steinberg succeeded Leinsdorf in 1969. He conducted a number of American and world premieres, made recordings for Deutsche Grammophon and RCA, appeared regularly on television, led the 1971 European tour, and directed concerts on the east coast, in the south, and in the midwest.



Symphony Hall in the early 1940s, with the main entrance still on Huntington Avenue, before the intersection of Massachusetts and Huntington avenues was reconstructed so the Green Line could run underground

Seiji Ozawa became the BSO's thirteenth music director in the fall of 1973, following a year as music adviser and three years as an artistic director at Tanglewood. His historic twenty-nine-year tenure, from 1973 to 2002, exceeded that of any previous BSO conductor; in the summer of 2002, at the completion of his tenure, he was named Music Director Laureate. Besides maintaining the orchestra's reputation worldwide, Ozawa reaffirmed the BSO's commitment to new music through the commissioning of many new works (including commissions marking the BSO's centennial in 1981 and the TMC's fiftieth anniversary in 1990), played an active role at the Tanglewood Music Center, and further expanded the BSO's recording activities. In 1995 he and the BSO welcomed Bernard Haitink as Principal Guest Conductor. Named Conductor Emeritus in 2004, Mr. Haitink has led the BSO in Boston, New York, at Tanglewood, and on tour in Europe, and has also recorded with the orchestra.

In the fall of 2001, James Levine was named to succeed Seiji Ozawa as music director. Maestro Levine began his tenure as the BSO's fourteenth music director—and the first American-born conductor to hold that position—in the fall of 2004. His wide-ranging programs balance great orchestral, operatic, and choral classics with equally significant music of the 20th and 21st centuries, including newly commissioned works from such important American composers as Milton Babbitt, Elliott Carter, John Harbison, Peter Lieberson, and Charles Wuorinen. He also appears as pianist with the Boston Symphony Chamber Players, conducts the Tanglewood Music Center Orchestra, and works with the TMC Fellows in classes devoted to orchestral repertoire, Lieder, and opera.

Today the Boston Symphony Orchestra, Inc., presents more than 250 concerts annually. It is an ensemble that has richly fulfilled Henry Lee Higginson's vision of a great and permanent orchestra in Boston.

JAMES LEVINE


Koichi Miura

The 2005-06 season is James Levine's second as Music Director of the Boston Symphony Orchestra. Named Music Director Designate in October 2001, he is the orchestra's fourteenth music director since the BSO's founding in 1881, and the first American-born conductor to hold that position. Highlights of his twelve BSO programs for 2005-06 (three of which also go to Carnegie Hall in New York) include a season-opening all-French program (works by Berlioz, Debussy, Milhaud, and Saint-Saëns) celebrating the BSO's longstanding tradition of performing the French orchestral repertoire; historic works by Bartók, Debussy, Dutilleux, and Stravinsky given their world or American premieres by the BSO in the course of the past century; newly commissioned works from Elliott Carter, Jonathan Dawe, and Peter Lieberson; and five of eleven programs (to be divided between the BSO's 2005-06 and 2006-07 seasons) juxtaposing works by Beethoven and Schoenberg. Also in 2005-06, Mr. Levine will appear as both pianist and conductor in a Beethoven/Schoenberg program (featuring soprano Anja Silja and tenor Matthew Polenzani) with the Boston Symphony Chamber Players, and he will lead the BSO on tour in Chicago, Newark (at the New Jersey Performing Arts Center), Philadelphia, and Washington, D.C. This past summer at Tanglewood, Mr. Levine led concerts with the Boston Symphony Orchestra and the Tanglewood Music Center Orchestra, and worked with the TMC's Conducting and Vocal Fellows in classes devoted to orchestral repertoire, Lieder, and opera. Maestro Levine made his BSO debut in April 1972; he has since led the orchestra in repertoire ranging from Haydn, Mozart, Schumann, Brahms, Dvořák, Verdi, Mahler, and Debussy to music of Babbitt, Cage, Carter, Harbison, Ligeti, Sessions, and Wuorinen.

James Levine is also Music Director of the Metropolitan Opera, where, in the thirty-four years since his debut there, he has developed a relationship with that company unparalleled in its history and unique in the musical world today. All told at the Met he has led more than 2,000 performances of 80 different operas. His 2005-06 Met season includes a special Opening Night Gala, a new production of Donizetti's *Don Pasquale*, revivals of *Così fan tutte*, *Falstaff*, *Fidelio*, *Lohengrin*, *Parsifal*, and *Wozzeck*, and, to close the season, a gala concert honoring departing general manager Joseph Volpe, as well as three concerts each at Carnegie with the MET Orchestra (including a world premiere in May by Charles Wuorinen) and MET Chamber Ensemble (including a New York premiere in October by Elliott Carter). Also this season at Carnegie, he celebrates Milton Babbitt's ninetieth birthday in May with a program made entirely of that composer's music. Mr. Levine inaugurated the "Metropolitan Opera Presents" television series for PBS in 1977, founded its Young Artist Development Program in 1980, returned Wagner's complete *Der Ring des Nibelungen* to the repertoire in 1989 (in the Met's first integral cycles in 50 years), and reinstated recitals and concerts with Met artists at the opera house—a former Metropolitan tradition. Expanding on that tradition, he and the MET Orchestra began touring in concert in 1991, and have since performed around the world.

Outside the United States, Mr. Levine's activities are characterized by his intensive and enduring relationships with Europe's most distinguished musical organizations, especially the Berlin Philharmonic, the Vienna Philharmonic, and the summer festivals in Salzburg (1975-1993) and Bayreuth (1982-98). He was music director of the UBS Verbier Festival Orchestra from its founding in 2000 and, before coming to





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Boston, was chief conductor of the Munich Philharmonic from 1999 to 2004. In the United States he led the Chicago Symphony Orchestra for twenty summers as music director of the Ravinia Festival (1973-1993) and, concurrently, was music director of the Cincinnati May Festival (1973-1978). Besides his many recordings with the Metropolitan Opera and the MET Orchestra, he has amassed a substantial discography with such leading ensembles as the Berlin Philharmonic, Chicago Symphony, London Symphony, Philharmonia Orchestra, Munich Philharmonic, Dresden Staatskapelle, Philadelphia Orchestra, and Vienna Philharmonic. Over the last thirty years he has made more than 200 recordings of works ranging from Bach to Babbitt. Maestro Levine is also active as a pianist, performing chamber music and in collaboration with many of the world's great singers.

Born in Cincinnati, Ohio, on June 23, 1943, James Levine studied piano from age four and made his debut with the Cincinnati Symphony at ten, as soloist in Mendelssohn's D minor piano concerto. He was a participant at the Marlboro Festival in 1956 (including piano study with Rudolf Serkin) and at the Aspen Music Festival and School (where he would later teach and conduct) from 1957. In 1961 he entered the Juilliard School, where he studied conducting with Jean Morel and piano with Rosina Lhévinne (continuing on his work with her at Aspen). In 1964 he took part in the Ford Foundation-sponsored "American Conductors Project" with the Baltimore Symphony Orchestra and Alfred Wallenstein, Max Rudolf, and Fausto Cleva. As a direct result of his work there, he was invited by George Szell, who was on the jury, to become an assistant conductor (1964-1970) at the Cleveland Orchestra—at twenty-one, the youngest assistant conductor in that orchestra's history. During his Cleveland years, he also founded and was music director of the University Circle Orchestra at the Cleveland Institute of Music (1966-72).

James Levine was the first recipient (in 1980) of the annual Manhattan Cultural Award and in 1986 was presented with the Smetana Medal by the Czechoslovak government, following performances of the composer's *Má Vlast* in Vienna. He was the subject of a *Time* cover story in 1983, was named "Musician of the Year" by *Musical America* in 1984, and has been featured in a documentary in PBS's "American Masters" series. He holds numerous honorary doctorates and other international awards. In recent years Mr. Levine has received the Award for Distinguished Achievement in the Arts from New York's Third Street Music School Settlement; the Gold Medal for Service to Humanity from the National Institute of Social Sciences; the Lotus Award ("for inspiration to young musicians") from Young Concert Artists; the Anton Seidl Award from the Wagner Society of New York; the Wilhelm Furtwängler Prize from Baden-Baden's Committee for Cultural Advancement; the George Jellinek Award from WQXR in New York; the Goldenes Ehrenzeichen from the cities of Vienna and Salzburg; the Crystal Award from the World Economic Forum in Davos, Switzerland; America's National Medal of Arts and Kennedy Center Honors, and the 2005 Award for Distinguished Service to the Arts from the American Academy of Arts and Letters.



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BEETHOVEN — *Coriolan* Overture, Opus 62

SCHNITTKE — Concerto grosso No. 5, for violin and orchestra
Allegretto
[No tempo indication]
Allegro vivace —
Lento
GIDON KREMER
ANDRIUS ZLABYS, piano

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TCHAIKOVSKY — Symphony No. 5 in E minor, Opus 64
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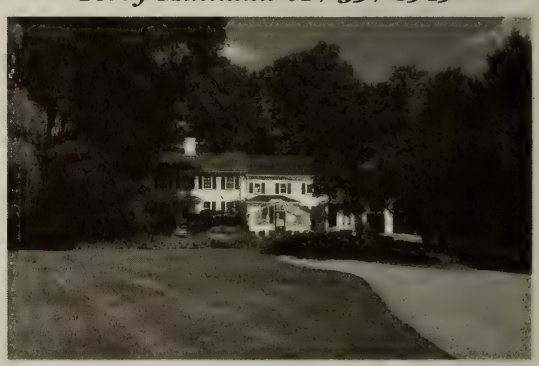
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Ludwig van Beethoven
Coriolan Overture, Opus 62



Ludwig van Beethoven was baptized in Bonn, Germany, on December 17, 1770, and died in Vienna on March 26, 1827. He composed the Coriolan *Overture early in 1807; it was first performed in two different subscription concerts given at the home of Prince Lobkowitz and possibly also in a private concert at the home of Prince Lichnowsky in March of that year. The first American performance took place in Boston on April 19, 1851, at a "Grand Symphony Concert" led by C.C. Perkins at the Melodeon. Georg Henschel led the first Boston Symphony performance in February 1882, subsequent performances being given by Wilhelm Gericke, Arthur Nikisch, Emil Paur, Carl Wendling, Max Fiedler, Otto Urack, Karl Muck, Henri Rabaud, Pierre Monteux, Serge Koussevitzky, Charles Munch, Erich Leinsdorf, Max Rudolf, William Steinberg, Colin Davis, Bernard Haitink, Stanislaw Skrowaczewski, Ferdinand Leitner, Eugene Ormandy (the most recent Tanglewood performance, on July 24, 1981), Leonard Slatkin (using Gustav Mahler's edition of Beethoven's score, in January 1986), André Previn (a single performance with the Orchestra of St. Luke's in March 1998, as part of the BSO's Saturday 'A' series that season), and Seiji Ozawa (the most recent BSO performances—one subscription, the other non-subscription—in April 2001). The overture is scored for two each of flutes, oboes, clarinets, and bassoons, two horns, two trumpets, timpani, and strings.*

Beethoven knew and admired the works of Shakespeare in the prose translation of Eschenburg. The composer's *Coriolan* Overture was not inspired by the Bard's *Coriolanus*, however, but rather by a much less elevated source, a play by Matthäus von Collin that had enjoyed a brief vogue in Vienna during the years from 1802 to 1805 as a vehicle for the actor Lange. Originally the play was performed with second-hand music, adapted by Abbé Stadler from Mozart's *Idomeneo*. Beethoven apparently admired the somewhat hackneyed poetic tragedy for the ideals of classical virtue embodied therein (and the author was, in any case, a friend of his, and an influential one at that, since he served as Court Secretary).

The only information we have for the dating of the work is Beethoven's own indication "1807" on the manuscript and the fact that it had been performed by March of that year not once but twice in subscription concerts given at the home of Prince Lobkowitz. It seems also to have been given early in March (a press notice appeared on the 8th) at a private musicale sponsored by another aristocrat with whom Beethoven had not been on the best of terms in recent months, Prince Lichnowsky. The preceding autumn, while staying at Prince Lichnowsky's country home near Troppau, Beethoven was pestered by other guests to play the piano for them. He refused, objecting to their evident expectations that he undertake "menial labor" as if he were a servant; a threat of arrest—certainly made as a joke—caused him to explode and leave on the spot. He walked to the nearest town and took the post carriage back to Vienna. The outburst was characteristic, but it blew over quickly. By March Beethoven was happy to allow the prince to use his new manuscript overture.

The program of the two subscription concerts sponsored by Lobkowitz included the first four symphonies, a piano concerto, arias from *Fidelio*, and the new overture. According to an evaluation in the *Journal des Luxus und der Moden*:

> Richness of ideas, bold originality and fullness of power, which are the particular merits of Beethoven's muse, were very much in evidence to everyone at these con-

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certs; yet many found fault with lack of a noble simplicity and the all too fruitful accumulation of ideas which on account of their number were not always adequately worked out and blended, thereby creating the effect more often of rough diamonds.

Yet the overture must have made a fairly strong impression, for by April 24 the management of the Imperial Theater (the Burgtheater) mounted a single performance of Collin's drama, using Beethoven's overture, so as to unite the play with the music that it inspired. It is most likely that this happened at the suggestion of Prince Lobkowitz himself, who was a director of the theater.

The combination of music with drama seems to have been no improvement over the music alone; the play has apparently never been performed since. Beethoven's overture, on the other hand, recognized from the first as being "full of fire and power," is one of his most admired short orchestral works, a probing essay in musical drama. The tension of Beethoven's favorite dramatic key, C minor, is heightened by orchestral chords punctuating the weakest beat of the measure at the phrase endings in the Allegro theme. Formally the design is striking in that the second thematic group, representing Coriolanus' mother Volumnia, is the only part of the exposition that is recapitulated. Finally the opening theme returns in the home key, but it is transformed rhythmically into a short series of lamenting fragments, and the whole overture ends with a wonderfully dramatic use of silence—a musical suggestion of tragedy far more potent than that accomplished by the prolix rhetoric of Collin's verse.

—Steven Ledbetter

Steven Ledbetter was program annotator of the Boston Symphony Orchestra from 1979 to 1998. In 1991 his BSO program notes received an ASCAP/Deems Taylor Award. He now writes program notes for orchestras and other ensembles from Boston to California and for such concert venues as Carnegie Hall.

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Concerto grosso No. 5 for violin, offstage piano, and orchestra



Alfred Schnittke was born in Engels, Russia, on November 24, 1934, and died in Hamburg on August 3, 1998. He wrote his Concerto grosso No. 5 in 1990-91 on commission from Carnegie Hall for its centenary celebrations, and it was premiered there on May 2, 1991, with Gidon Kremer as soloist and Christoph von Dohnányi conducting the Cleveland Orchestra. These are the first performances by the Boston Symphony Orchestra. In addition to the solo violin, the score calls for three flutes, piccolo, and alto flute, three oboes and English horn, three clarinets, E-flat clarinet, and bass clarinet, three bassoons and contrabassoon, four horns, four trumpets, four trombones, tuba, timpani, percussion (triangle, flexatone, three cymbals, suspended cymbal, bass drum, tam-tam, two tom-toms, vibraphone, marimbaphone, chimes), harp, harpsichord, celesta, amplified piano (offstage), and strings (fourteen first violins, twelve second violins, ten violas, eight cellos, and six double basses). The duration of Concerto grosso No. 5 is about twenty-eight minutes.

Schnittke's Concerto grosso No. 5 is one of several major works that grew out of the composer's longtime personal and musical friendship with the Latvian/Russian violinist Gidon Kremer. Their relationship began in 1970—at the height of the so-called "era of stagnation" in the USSR—when Schnittke's adventurous cosmopolitan avant-gardism was regarded with extreme skepticism and even alarm by the unimaginative bureaucrats who patrolled Soviet culture during the long, dreary reign of Leonid Brezhnev. For many years, until the collapse of Communism and the USSR turned him into an unlikely counter-cultural hero, Schnittke was treated as a pariah by the conservative musical establishment and had to turn to writing film scores (at which he became extremely skilled) to provide for his family, since his "serious" music was rarely approved for performance or publication. Especially among the bolder members of the younger generation, however, Schnittke became something of a cult figure, idolized and beloved—a phenomenon that could be witnessed first-hand by anyone attuned to Moscow's cultural scene at the end of the 1970s, when aspiring composers would eagerly gather in tiny overheated kitchens to listen to scarce tapes of foreign performances of Schnittke's music.

For Kremer, then a fast-rising star in his early twenties, Schnittke's semi-underground music corresponded perfectly to his own desire, as he remarked in a 1989 interview, "to agitate the listener, and not leave him dozing. For me, Alfred has always been a person who never hesitated to be who he was, who was not afraid of trying to do things differently—if anything, he feared success. He has always remained true to himself. Alfred is like a huge mirror reflecting our times, because he didn't just play or flirt with these times, but lived in them."

Kremer's artistic collaboration with Schnittke began in 1975 with the highly theatrical and amusing *Moz-Art,* a witty deconstruction of the Viennese classical style. Next came the popular Concerto grosso No. 1 (for two violins, harpsichord, prepared piano, and strings). First performed in Leningrad in 1977, that work (in the words of Schnittke biographer Alexander Ivashkin) "somehow balances on the edge between Baroque culture and modern subculture without letting either of them dominate." Here, as in so many of Schnittke's works, the sublime and the vulgar gleefully rub shoulders (and other body parts as well), a tango cohabiting with a Bach-era toccata in a colorful orgy of post-modernism. In 1984 Kremer played the solo part in the world premiere of the Fourth Violin Concerto, in West Berlin. Just a few months later, Mikhail Gorbachev

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came to power in the Kremlin and set in motion the incredible chain of events that led to the collapse of the USSR in late 1991. Schnittke was finally free to travel abroad to accept the many invitations he had always received, and eventually he moved to Hamburg, where he lived until his death, with frequent trips back home to Moscow.

The enduring popularity of the Concerto grosso No. 1 led Schnittke to pursue further the possibilities of the seemingly outmoded and moribund genre of the concerto grosso. This Baroque-era form emerged in the late seventeenth century and was practiced by such composers as Corelli, Vivaldi, and Bach, but was eventually superseded by the solo concerto that became so important in the classical and romantic periods. In the concerto grosso, a small group of soloists—most often two solo violins with continuo—engages in contrasting dialogue with a larger ensemble. Schnittke was particularly interested in the concerto grosso as practiced by Bach owing, he explained, to its "profoundly German character."



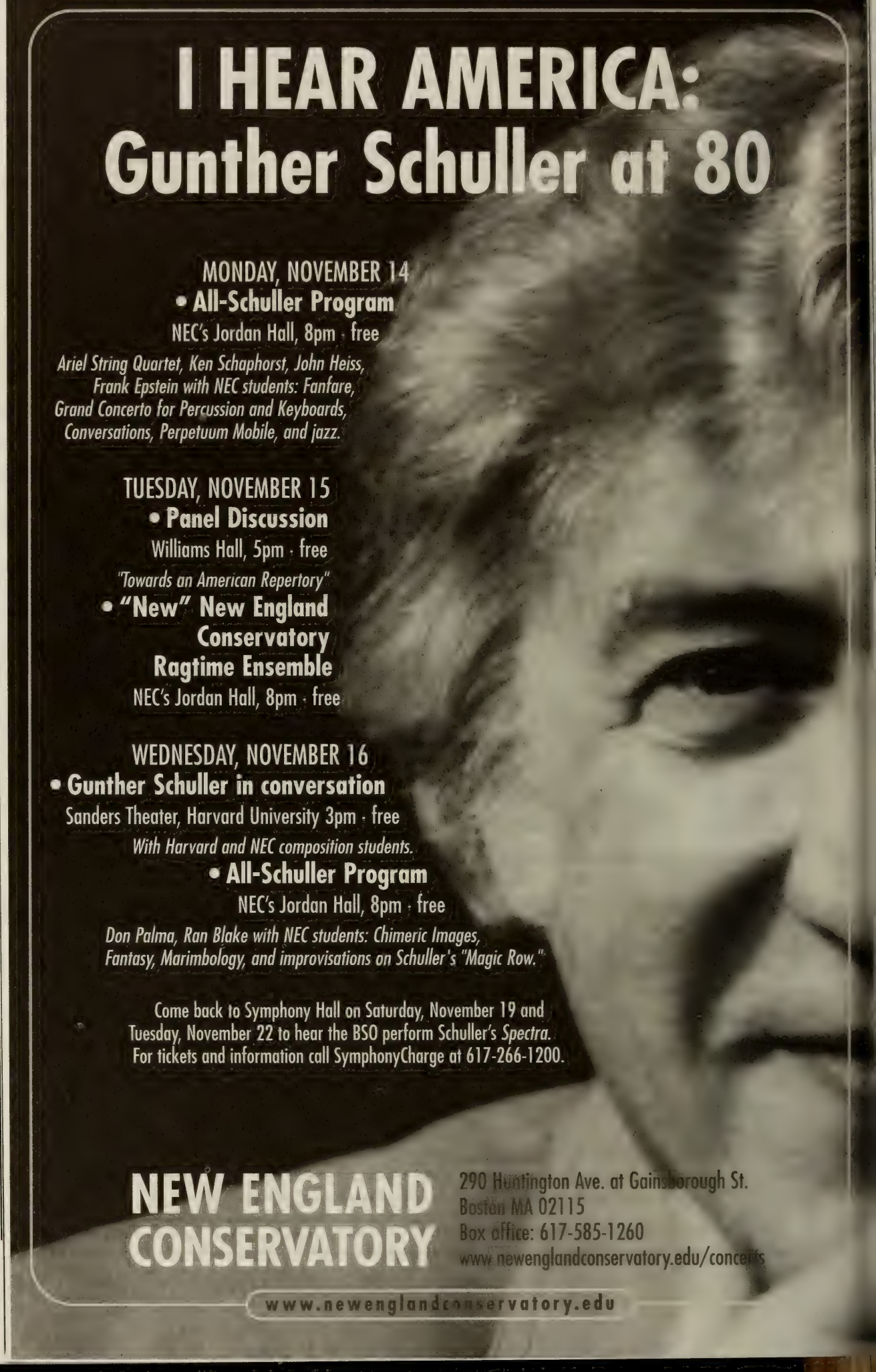
Poster for a 1989 music festival: "Directions in Russian Music, from Glinka to Schnittke"

Bearing a typically German name, Schnittke was born in Russia to a Jewish German-speaking father of Latvian origin and a German mother whose ancestors had immigrated to the lower Volga region in the eighteenth century. He was bilingual from early childhood. Schnittke's affinity for German-Austrian culture intensified when, as a teenager just after World War II, he lived for several years in Vienna, where his father worked as a journalist for a Soviet newspaper. It should come as no surprise, then, that Schnittke was drawn to German musical and cultural traditions throughout his life.

Eventually Schnittke composed six concerti grossi. All of them combine Baroque and contemporary elements in surprising and often disturbing ways. The two solo instruments are different in each one: violin and cello in No. 2, two violins in No. 3, violin and oboe in No. 4 (also labeled as Symphony No. 5, demonstrating Schnittke's unorthodox and shifting views about conventional genres), violin and offstage amplified piano in No. 5, and violin and piano in No. 6. What proved particularly congenial to Schnittke in the concerto grosso form was the fundamental principle of contrast on which it is built—the contrast between the solo instruments and the orchestra, between different groups within the orchestra, between slow and fast movements. Schnittke raises this principle of contrast to a philosophical level (good vs. evil, light vs. dark, life vs. death), adds a strong element of theatricality, and cracks open the traditional baroque orchestra to include (in the case of the Concerto grosso No. 5) such unconventional instruments as the celesta, marimbaphone, flexatone, vibraphone, and most importantly, amplified offstage piano. The resulting "new-old" sound overturns and defeats our expectations, as we hear a Baroque ensemble gradually overwhelmed by the "acrid smog" (as musicologist M.G. Aranovsky calls it) of post-modern cacophony.

The Concerto grosso No. 5 is in four movements lasting some twenty-eight minutes overall. Although the score bears no programmatic title or description, Schnittke wrote

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in an explanation for the Carnegie Hall premiere that the four movements correspond to the four seasons of the year. For him, revisiting the familiar "four-seasons" format used by numerous other composers (Vivaldi, Tchaikovsky, Glazunov) also provided a philosophical underpinning for the idea of incorporating musical practices of various eras within a single composition. Beginning with spring, the piece gradually accelerates through summer and fall before a crashing deceleration into the "torpor" of winter, followed by a brief serene coda signifying the "obligatory arrival of a new twist in the eternal road of life."

The movements are structured in parallel fashion. Each begins with an extended unaccompanied virtuoso passage for violin solo, and then the continuo joins in—harpsichord in the first three movements, the icy sound of the celesta in the wintry fourth. Similarly, each movement ends with a dramatic entrance by the offstage amplified piano: a single jarring cluster-chord in the first movement, a cascade of falling dissonant arpeggios in the second, four measures of restless two-note figures in the third, and, finally, an extended rhapsodic solo passage over a pedal point in the strings at the very end, from which the violin solo trails off very slowly into inaudibility, sliding upward in a *diminuendo al niente*.... The effect of the amplified piano, unseen in the wings, is ghostly and alien, like a strange visitor from another world and time. Within each movement, the melodic material is primarily derived from the eight-measure phrase in the solo violin part that opens the first movement.

In the Concerto grosso No. 5, Schnittke follows the example of his beloved Gustav Mahler in combining the irreconcilable forces of the ugly and the beautiful, the vulgar and the sublime, the highest and lowest. What he gave us, in poor health undermined by years of stress, and just months before the USSR was swept into the dustbin of history, is a searing personal statement on the world in which he lived, a brilliant—and unflattering—mirror of the times.

—Harlow Robinson

Harlow Robinson, Matthews Distinguished University Professor at Northeastern University, is the author of *Sergei Prokofiev: A Biography* and *The Last Impresario: The Life, Times and Legacy of Sol Hurok*, and editor/translator of *Selected Letters of Sergei Prokofiev*. His essays on Russian music and culture have appeared in the *New York Times*, *Los Angeles Times*, *Symphony*, *Playbill*, *Opera News*, and other publications.

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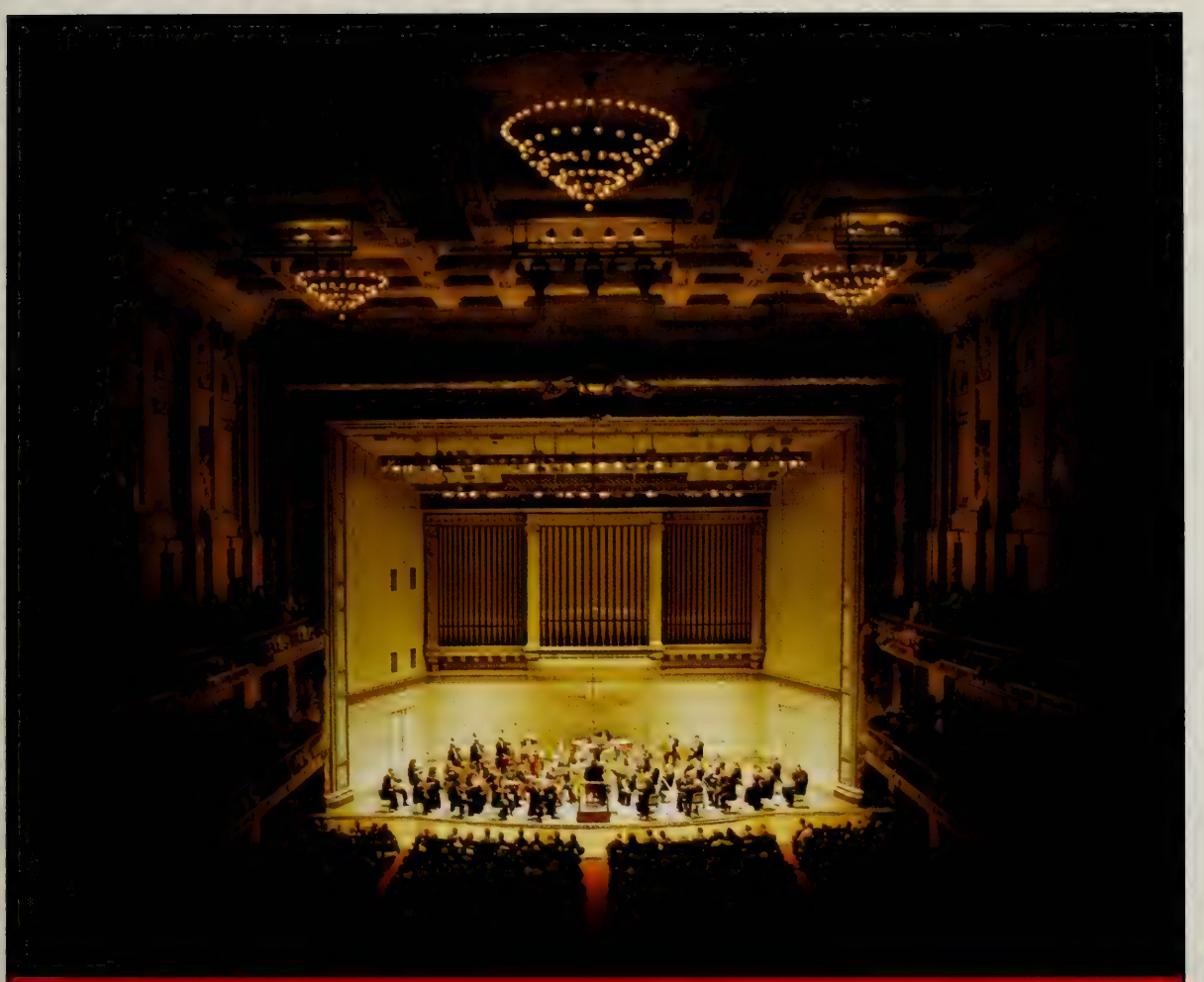
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Pyotr Ilyich Tchaikovsky
Symphony No. 5 in E minor, Opus 64



Pyotr Ilyich Tchaikovsky was born in Votkinsk, Vyatka Province, on May 7, 1840, and died in St. Petersburg on November 6, 1893. He began his Fifth Symphony in May 1888 and completed it on August 26. Tchaikovsky himself conducted the premiere in St. Petersburg on November 26, 1888. Theodore Thomas introduced it to America at a concert in New York on March 5, 1889. The first Boston Symphony performances were conducted by Arthur Nikisch in October 1892, subsequent performances being given by Emil Paur, Wilhelm Gericke, Otto Wendling, Max Fiedler, Karl Muck, Pierre Monteux, Serge Koussevitzky (ninety-six performances, including tours), Richard Burgin, Guido Cantelli, Aaron Copland (in Adelaide, Australia, in June 1960), Leonard Bernstein, Erich Leinsdorf, Sixten Ehrling, Charles Wilson, William Steinberg, Joseph Silverstein, Seiji Ozawa (first in February 1977 and then on several occasions in Boston and at Tanglewood, including the most recent subscription performances in October 1999), Eugene Ormandy, Kurt Masur, Semyon Bychkov, Carl St. Clair, Valery Gergiev, Neemi Järvi, Christoph Eschenbach, Robert Spano, Hans Graf, and Marin Alsop (the most recent Tanglewood performance, on August 20, 2005). The score calls for three flutes (third doubling piccolo), two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, tuba, timpani, and strings.

Even the Tchaikovsky Fifth was once new music, and controversial new music at that. The first extended commentary on it was written by William Foster Apthorp, who by day was on the Boston Symphony's payroll as its program annotator and who at night reviewed its concerts for the *Boston Evening Transcript*. As a critic, Apthorp was famous for his hatred of new music, whether it came from Russia, France, or Germany, and *Baker's Biographical Dictionary of Musicians* notes that "his intemperate attacks on Tchaikovsky elicited protests from his readers." As the Boston Symphony's wordsmith, Apthorp had rather to pull in his horns. The Fifth Symphony came to Boston with the great Arthur Nikisch on the podium in October 1892. It was not four years since the premiere, and the composer was still alive, with *The Nutcracker* yet to be produced and the *Pathétique* still to be written.

Introducing the Fifth, Apthorp wrote that

> Tchaikovsky is one of the leading composers, some think *the* leading composer, of the present Russian school. He is fond of emphasizing the peculiar character of Russian melody in his works, plans his compositions in general on a large scale, and delights in strong effects. He has been criticized for the occasional excessive harshness of his harmony, for now and then descending to the trivial and tawdry in his ornamental figuration, and also for a tendency to develop comparatively insignificant material to inordinate length. But, in spite of the prevailing wild savagery of his music, its originality and the genuineness of its fire and sentiment are not to be denied.
>
> The E minor symphony... is an excellent example of the composer's style. It is in the regular, traditional symphonic form, except that the first part of the first Allegro movement is not repeated (a license which several contemporary composers tend more and more to adopt), and that the traditional scherzo is replaced by a waltz movement. But composers, ever since Beethoven, have been so fond of writing movements of various kinds to take the place of the regular minuet or scherzo that this can hardly be called a license on Tchaikovsky's part. Hitherto, however, only



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> Hector Berlioz (in his *Fantastic Symphony*) has found a waltz movement worthy of the dignity of the symphonic form; and the present writer believes that Tchaikovsky has been the first to imitate him in introducing a waltz into a symphony. The theme of the slow introduction to the first movement is of considerable importance, as it reappears again more than once in the course of the work. The theme of the first Allegro, as well as the manner in which it is accompanied at its first presentation, is eminently Russian. The whole movement is an example of persistent and elaborate working out, such as is not too common nowadays, even with Tchaikovsky. The second (slow) movement is based upon two contrasted themes, the Slavic character of the first of which is unmistakable. The finale is preceded by a slow introduction, in which the theme of that to the first movement is recognized once more. This is followed by an Allegro vivace, full of *quasi*-Cossack energy and fury—a movement thoroughly characteristic of the composer. The whole symphony is scored for full modern orchestra, although some instruments often employed by orchestral writers today, such as the English horn, bass-clarinet, and harp, are conspicuous by their absence. But the general style of orchestration is essentially modern, and even ultramodern.

Wearing his *Evening Transcript* hat, Apthorp was not as cautious:

> It is less untamed in spirit than the composer's B-flat minor Concerto, less recklessly harsh in its polyphonic writing, less indicative of the composer's disposition to swear a theme's way through a stone wall... In the Finale we have all the untamed fury of the Cossack, whetting itself for deeds of atrocity, against all the sterility of the Russian steppes. The furious peroration sounds like nothing so much as a horde of demons struggling in a torrent of brandy, the music growing drunker and drunker. Pandemonium, delirium tremens, raving, and above all, noise worse confounded!

Tchaikovsky's own feelings about the Fifth blow hot and cold: "I am dreadfully anx-

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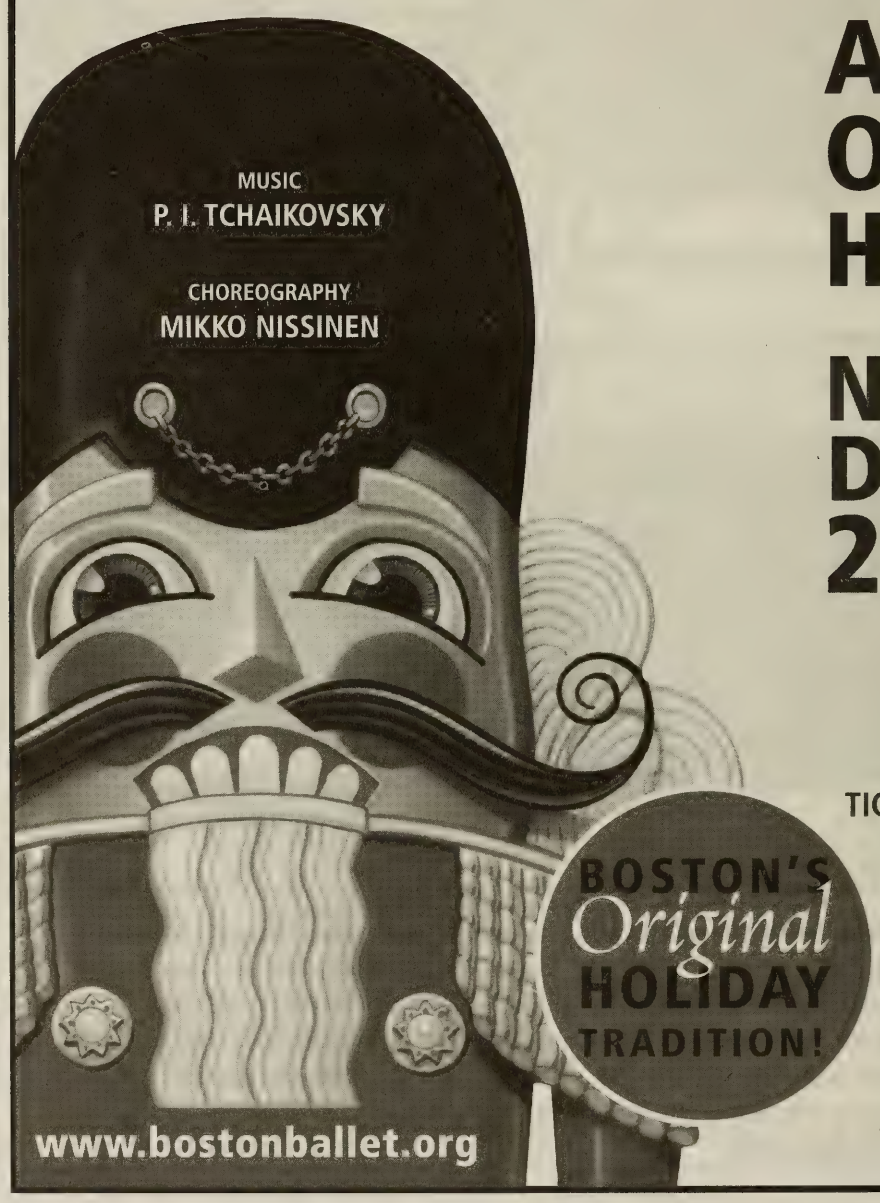
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ious to prove not only to others, but also to myself, that I am not yet *played out* as a composer... the beginning was difficult; now, however, inspiration seems to have come" ... "I have to squeeze it from my dulled brain... It seems to me that I have not blundered, that it has turned out well"... "I have become convinced that this symphony is unsuccessful. There is something repulsive about it, a certain excess of gaudiness and insincerity, artificiality. And the public instinctively recognizes this. It was very clear to me that the ovations I received were directed at my previous work, but the symphony itself was incapable of attracting them or at least pleasing them. The realization of all this causes me an acute and agonizing sense of dissatisfaction with myself. Have I already, as they say, written myself out, and am I now able only to repeat and counterfeit my former style? Yesterday evening I looked through the Fourth Symphony... What a difference, how much superior and better it is! Yes, that is very, very sad!"... "The Fifth Symphony was magnificently played [in Hamburg, March 1889], and I like it far better now, after having held a bad opinion of it for some time."



A photo of Tchaikovsky late in life

Since the Fourth, ten years had gone by, years in which Tchaikovsky's international reputation was consolidated, in which he had come to feel the need to give up his teaching at the Moscow Conservatory so as to have more time for composing, in which he began to be active as a conductor, in which he finished *Eugene Onegin* and three unsuccessful but not uninteresting operas (*The Maid of Orleans*, *Mazeppa*, and *The Sorceress*), in which he composed the Violin Concerto and the Second Piano Concerto, the three orchestral suites and *Mozartiana*, the *Italian Capriccio*, the *Serenade for Strings*, the *1812* Overture, the Vespers Service, the A minor trio, the *Manfred* Symphony, and some of his most appealing songs, including "Don Juan's Serenade" and "Amid the noise of the ball."

The Fourth had been the symphony of triumph over fate and was in that sense, and admittedly, an imitation of Beethoven's Fifth. For Tchaikovsky's own Fifth, we have nothing as explicitly revealing as the correspondence in which he set out the program of the Fourth for his patroness, Nadezhda von Meck. There is, however, a notebook page outlining a scenario for the first movement: "Introduction. Complete resignation before Fate, or, which is the same, before the inscrutable predestination of Providence. Allegro. (1) Murmurs of doubt, complaints, reproaches against XXX. (2) Shall I throw myself in the embraces of *faith*??? A wonderful program, if only it can be carried out."

XXX is less likely to be a particular person than what he usually refers to in his diary as *X* or *Z* or *THAT*—his homosexuality, which caused him deep pain and which, in addition, terrified him as a potential cause of scandal. Alternatively, Tchaikovsky's biographer Alexander Poznansky has suggested that both *X* and *Z* refer to aspects of the composer's gambling addiction. But to pursue Tchaikovsky's verbal plan through the first movement as he finally composed it is fruitless. (He also disliked attempts to interpret musical processes in too literal—and literary—a manner.) Clearly, though, the theme with which the clarinets in their lowest register begin the symphony has a function other than its musical one: it will recur as a catastrophic interruption of the second movement's

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love song, as an enervated ghost that approaches the languid dancers of the waltz, and—in a metamorphosis that is perhaps the symphony's least convincing musical and expressive gesture—in majestic and blazing E major triumph.

Tchaikovsky's wonderful gift of melody (Apthorp's "peculiar [Russian] character" must refer to the way the tunes droop, which is not Boston-in-the-1890s at all), his delight in "strong effects" and his skill at bringing them off, his fire and sentiment—these need neither introduction nor advocacy. A word, though, about the orchestra. Rimsky-Korsakov, discussing his own *Scheherazade*, congratulates himself on the brilliance he has been able to achieve with an orchestra no larger than that normally used by Glinka. Tchaikovsky, too, produces remarkable effect with remarkable economy. His orchestra is anything other than extravagant, but the power and vividness of its *fortissimo* is amazing. And what delight there is in his delicate passages—the color of the low strings in the introduction (with those few superbly calculated interventions of the second violins); the beautifully placed octaves of clarinet and bassoon when the Allegro begins its melancholy and graceful song; the growls into which that movement subsides (with the timpani roll as the top note in a chord of cellos, basses, and bassoon); the low strings again in the measures that introduce the second movement's famous horn solo; those great, swinging pizzicato chords that break the silence after the catastrophe; those faintly buzzing notes for stopped horns in the waltz; the enchantingly inventive filigree throughout the middle part of that movement; those propulsive chuggings of cellos, basses, drums, and bassoons in the finale; the tough brilliance of the woodwind lines and the firmness of their basses.

Of course Tchaikovsky had not written himself out. As soon as he returned from a journey to Prague (where the experience of conducting the Fifth produced the most depressed of all his reports on that work—"there is something repulsive about it..."), he began work on *The Sleeping Beauty*, and within another year his finest operatic score, *The Queen of Spades*, was on its way.

—Michael Steinberg

Michael Steinberg was the Boston Symphony Orchestra's Director of Publications from 1976 to 1979, having previously been music critic of the *Boston Globe* from 1964 to 1976. After leaving Boston he was program annotator for the San Francisco Symphony and then also for the New York Philharmonic. Oxford University Press has published three compilations of his program notes: *The Symphony–A Listener's Guide*, *The Concerto–A Listener's Guide*, and *Choral Masterworks–A Listener's Guide*.

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Edmund Morris's new *Beethoven: The Universal Composer* is a thoughtful and first-rate compact biography aimed at the general reader (in the HarperCollins series "Eminent Lives"). The two important full-scale modern biographies of the composer are Maynard Solomon's *Beethoven*, published originally in 1977 and revised in 1998 (Schirmer paperback) and Barry Cooper's *Beethoven* in the "Master Musicians" series (Oxford University Press). Equally important is *Beethoven: The Music and the Life*, by the Harvard-based Beethoven authority Lewis Lockwood, who offers a thoroughly informed approach to the music (Norton). "Musical lives," a series of readable, compact composer biographies from Cambridge University Press, includes David Wyn Jones's *The life of Beethoven* (Cambridge paperback). A much older biography, dating from the nineteenth century but still important, is *Thayer's Life of Beethoven* as revised and updated by Elliot Forbes (Princeton paperback). *The New Grove Beethoven* provides a convenient paperback reprint of the Beethoven article by Alan Tyson and Joseph Kerman from the 1980 edition of The New Grove Dictionary of Music and Musicians (Norton paperback). Kerman and Tyson are among the contributors to the revised Beethoven article in the more recent edition of Grove (2001). Also of interest are *The Beethoven Compendium: A Guide to*

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Beethoven's Life and Music, edited by Barry Cooper (Thames & Hudson paperback) and Peter Clive's *Beethoven and his World: A Biographical Dictionary*, which includes entries about virtually anyone you can think of who figured in the composer's life (Oxford). Donald Francis Tovey's program note on the *Coriolan* Overture is in his classic *Essays in Musical Analysis* (Oxford). *Beethoven Concertos and Overtures* is a useful volume in the series of BBC Music Guides (University of Washington paperback). Charles Rosen's *The Classical Style* should not be overlooked by anyone seriously interested in the music of Haydn, Mozart, and Beethoven (Norton).

The Boston Symphony Orchestra recorded the *Coriolan* Overture under Charles Munch in 1956 for RCA (currently unlisted). *Coriolan* can be found in the Beethoven overture compilation sets by Herbert von Karajan with the Berlin Philharmonic (Deutsche Grammophon), Nikolaus Harnoncourt with the Chamber Orchestra of Europe (Teldec), and David Zinman with the Tonhalle Orchestra of Zurich (Arte Nova). Important historic recordings of the *Coriolan* Overture include Willem Mengelberg's with the Concertgebouw Orchestra of Amsterdam, from 1931 (Naxos); Arturo Toscanini's with the NBC Symphony Orchestra, either studio-recorded in 1945 for RCA or in a dramatic 1939 broadcast that has appeared on various labels; and a powerful wartime concert performance from 1943 with Wilhelm Furtwängler conducting the Berlin Philharmonic

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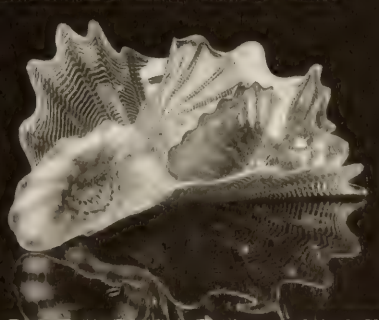
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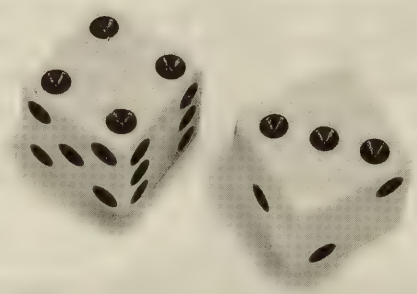
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The entry on Alfred Schnittke in the recently revised (2001) New Grove Dictionary of Music and Musicians is by Ivan Moody (text) and Alexander Ivashkin (work-list and bibliography). (There was no Schnittke entry to be found in the 1980 edition of Grove.) The biography *Alfred Schnittke* by Alexander Ivashkin is in the copiously illustrated "20th-Century Composers" series (Phaidon paperback, 1996). There is a useful recent discussion of Schnittke and his work in volume 5 ("The Late Twentieth Century") of Richard Taruskin's *The Oxford History of Western Music* (Oxford, 2005). Gidon Kremer has recorded Schnittke's Concerto grosso No. 5 with Christoph von Dohnányi conducting the Vienna Philharmonic (Deutsche Grammophon).

David Brown's *Tchaikovsky*, in four volumes, is the major biography of the composer (Norton); the Fifth Symphony is discussed in the last volume, "The Final Years: 1888-1893" (Norton). Brown also wrote the article on Tchaikovsky for The New Grove Dictionary of Music and Musicians (1980). The article in the revised New Grove (2001) is by Roland John Wiley. Though out of print, John Warrack's *Tchaikovsky* is worth seeking both for its text and for its wealth of illustrations (Scribners). Warrack is also the author of the short volume *Tchaikovsky Symphonies & Concertos* in the series of BBC Music Guides (University of Washington paperback). Anthony Holden's *Tchaikovsky* is a recent single-volume biography that gives ample space to the theory, debated in recent decades but now largely discounted, that Tchaikovsky did not die of cholera but committed suicide for reasons having to do with his homosexuality (Bantam Press). Alexander Poznansky's *Tchaikovsky's Last Days: A Documentary Study* also takes a close look at this question (Oxford). Other useful books include *Tchaikovsky: A Self-Portrait* by Aleksandra Orlova, which draws upon the composer's letters, diaries, and other writings (Oxford); *The Life and Letters of Tchaikovsky* by the composer's brother Modest as translated by Rosa Newmarch (Vienna House paperback), and *Piotr Ilyich Tchaikovsky, Letters to his Family: An Autobiography*, annotated by Percy M. Young and translated by Galina von Meck, the granddaughter of Tchaikovsky's patron Nadezhda von Meck (Stein and Day). Valuable if you can find it is *The Diaries of Tchaikovsky*, translated and edited by Wladimir Lakond (Norton, out of print). Also useful are David Brown's chapter "Russia Before the Revolution" in *A Guide to the Symphony*, edited by Robert Layton (Oxford paperback) and Hans Keller's chapter on Tchaikovsky's symphonies in *The Symphony*, edited by Robert Simpson (Pelican paperback).

There have been three Boston Symphony recordings of the Tchaikovsky Fifth: Serge Koussevitzky's from 1944 (BSO Classics, with music of Berlioz, Debussy, and Corelli, all from the RCA recording sessions of November 22, 1944), Pierre Monteux's from 1958 (RCA), and Seiji Ozawa's from 1977 (Deutsche Grammophon). Other noteworthy recordings—of varying vintage, listed alphabetically by conductor—include Claudio Abbado's with the Vienna Philharmonic (Deutsche Grammophon), Mariss Jansons's with the Oslo Philharmonic (Chandos), Igor Markevitch's with the London Symphony Orchestra (Philips), Kurt Masur's with the Gewandhaus Orchestra of Leipzig (Telarc), Evgeny Mravinsky's with the Leningrad Philharmonic (Deutsche Grammophon), and Georg Solti's with the Chicago Symphony Orchestra (London).

—Marc Mandel



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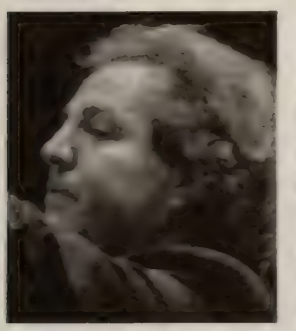
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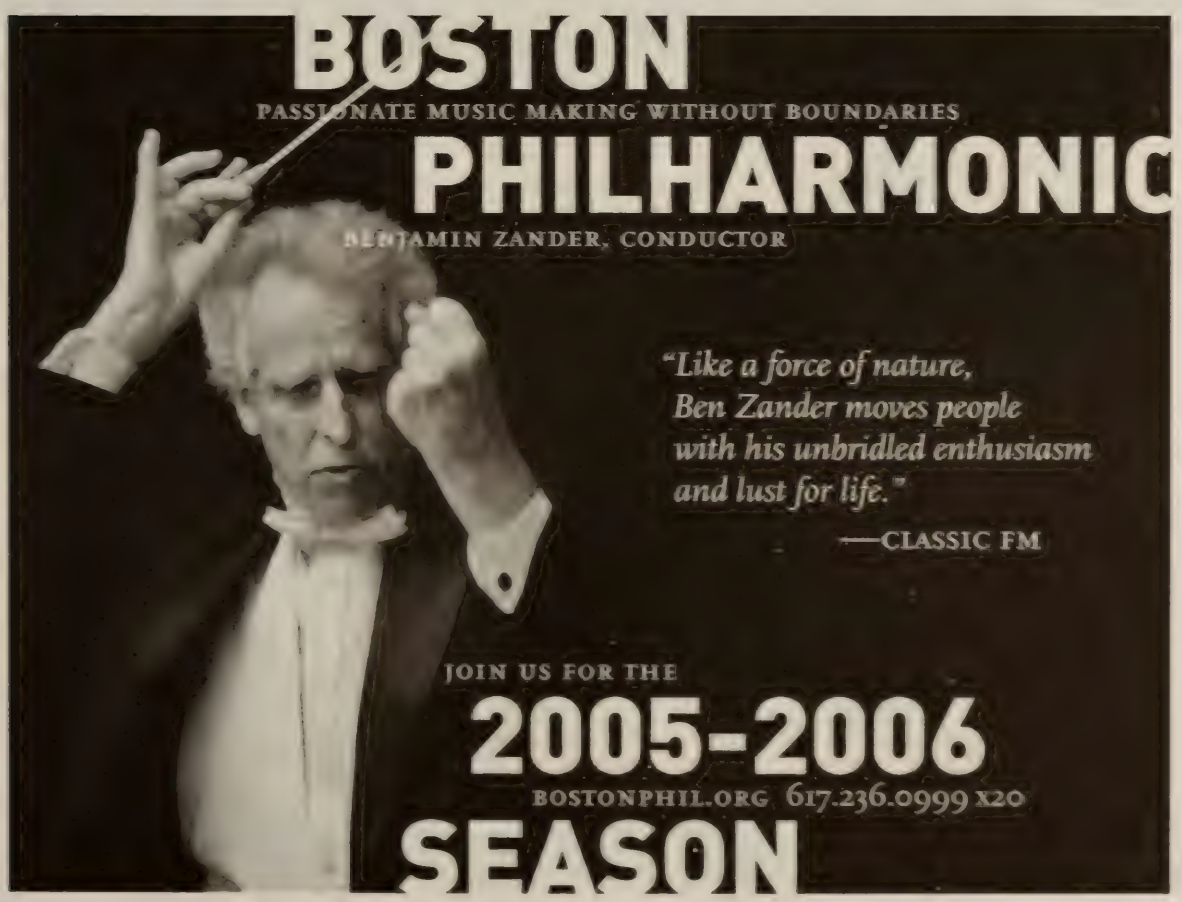
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Manfred Honeck



Making his BSO debut with these concerts, conductor Manfred Honeck was born in Austria and studied music at the Academy of Music in Vienna. His experience for several years as a member of the Vienna Philharmonic and Vienna State Opera Orchestra, and as conductor of Vienna's Jeunesse Orchestra, has given his conducting a distinctive stamp. He began his career as assistant to Claudio Abbado at the Gustav Mahler Youth Orchestra in Vienna. Affiliated with the Zurich Opera House from 1991 to 1996, Mr. Honeck received the prestigious European Conductor's Award in 1993. He was music director of the Norwegian National Opera in Oslo in 1997-98, and served as one of three main conductors of the MDR Symphony Orchestra Leipzig from 1996 to 1999. A highly successful 1996 tour of Europe with the Oslo Philharmonic marked the beginning of a close collaboration with that orchestra, which appointed him principal guest conductor in 1998. Music director of the Swedish Radio Symphony Orchestra since the 2000-01 season, Mr. Honeck brought his orchestra to the United States in 2001 on a tour that included his enormously successful New York debut and a Kennedy Center concert hailed by the Washington Post as the year's "Single Best Orchestral Concert in Washington." As a guest conductor he has worked with such major international orchestras as Munich's BR Symphony Orchestra, the Deutsches Symphonie-Orchester Berlin, the Gewandhaus Orchestra or Leipzig, the Dresden Staatskapelle, Vienna Philharmonic, Czech Philharmonic, Royal Concertgebouw Orchestra, London Philharmonic, Orchestre Philharmonique de Radio France, Chicago Symphony, and Los Angeles Philharmonic, to name a few. He is a welcome guest at the Salzburg

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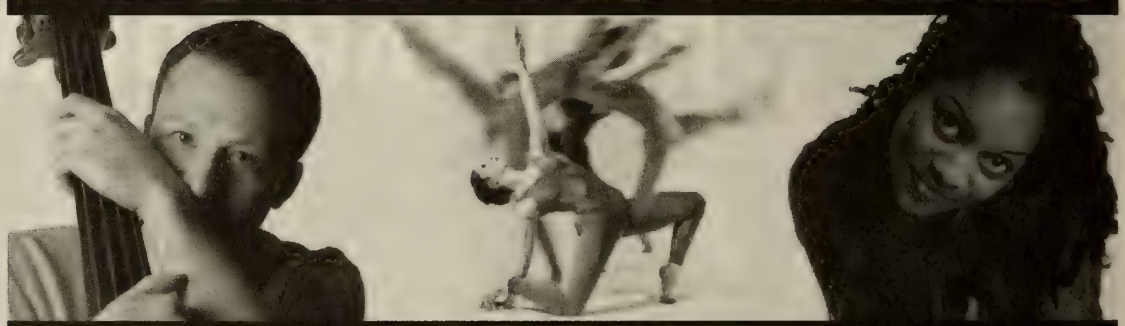
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Festival. Opera engagements have taken him to Dresden's Semperoper for *Die Fledermaus* and to the Komische Oper Berlin for *Wozzeck*. Earlier this year, to mark the inauguration of Copenhagen's new opera house, he led a new production of *Aida*. He will return there at the beginning of 2006 for *Die Fledermaus*. In addition to his many conducting posts, Manfred Honeck serves as artistic director of the International Concerts Wolfegg. His current season began with a gala concert in Copenhagen with soprano Renée Fleming and continued with a fall tour to Spain with the Swedish Radio Symphony Orchestra and pianist Lang Lang. Guest engagements bring Mr. Honeck to the Deutsches Symphonie-Orchester Berlin, to the Helsinki Radio Symphony Orchestra, and to Birmingham, Prague, St. Petersburg, and Japan. With the Danish National Radio Symphony Orchestra and the Swedish Radio Symphony Orchestra he will perform the world premiere of Sven-David Sandström's *Passion*. In addition to his BSO debut, his North America appearances include concerts with the Pittsburgh Symphony Orchestra and Toronto Symphony Orchestra.

Gidon Kremer



In his thirty-year career, violinist Gidon Kremer has established a worldwide reputation as one of the most original and compelling artists of his generation. He has appeared on virtually every major concert stage with the most celebrated orchestras of Europe and America and has collaborated with today's foremost conductors and instrumentalists. His extensive repertoire encompasses the standard classical and Romantic violin works, as well as music by 20th-century masters such as Henze, Berg, and Stockhausen. He also champions the works of living Russian and Eastern European composers and performs important new compositions, several of them dedicated to him. He has become associated with such diverse composers as Schnittke, Pärt, Gubaidulina, Silvestrov, Nono, Reimann, Vasks, Adams, and Piazzolla. Since making his Western debut, Mr. Kremer has appeared with the orchestras of Berlin, Boston, Amsterdam, Los Angeles, San Francisco, Philadelphia, New York, London, Paris, and Vienna, with conductors including Bernstein, Karajan, Eschenbach, Gergiev, Giulini, Jochum, Previn, Claudio Abbado, Levine, Maazel, Muti, Harnoncourt, Mehta, Marriner, and Zinman. Deeply committed to chamber music, Mr. Kremer works with such partners as Valery Afanassiev, Martha Argerich, Keith Jarrett, Oleg Maisenberg, Vadim Sakharov, Tatyana Grindenko, Misha Maisky, and Thomas Zehetmair. His award-winning discography includes more than 100 albums for Deutsche Grammophon, Teldec, Philips, ECM, Sony Classical, EMI/Angel, and Nonesuch. His most recent recording, "Kremerland," on Deutsche Grammophon, features the works of living Russian and Baltic composers. Since 1981, Mr. Kremer has been inviting selected artists to the music festival he founded in the small Austrian village of Lockenhaus; the Lockenhaus Festival is the realization of his belief that music can overcome all barriers. The festival's emphasis is on the exploration of new repertoire, with unusual pairings of musicians who collaborate in an informal atmosphere conducive to discovery and communication. Since 1992, musicians from Lockenhaus have toured the world as Kremerata Musica. Tours have included a critically acclaimed "Hommage à Piazzolla" program as well as a world tour and recording of a concert version of Piazzolla's "tango operita" *Maria de Buenos Aires*. Mr. Kremer has been artistic director of the Musiksommer Gstaad in Switzerland, succeeding Lord Yehudi Menuhin. In 2002 he became the artistic leader of the new "les muséiques" festival in Basel, Switzerland. In November 1996 he founded the Kremerata Baltica chamber orchestra to foster outstanding young Baltic musicians. He tours regularly with the orchestra, serving as artistic director and soloist. Their Nonesuch recording "After Mozart" (2001) won a Grammy. Gidon Kremer was born in 1947 in Riga, Latvia. He began violin studies at age four with his father and grandfather, and entered the Riga Music School at seven as a student of Professor Sturestep. By eighth grade he was auditioning for competitions in Poland, Romania, and France, and at sixteen he was awarded the First Prize of the Latvian Republic. Two years later he auditioned for David Oistrakh, becoming one of the

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few selected to apprentice under that master at the Moscow Conservatory. In 1967 Mr. Kremer won his first international prize, at the Queen Elisabeth Competition in Brussels. Following this triumph, he took a prize in the Montreal Competition, top honors in the Paganini Competition in Genoa, and, finally, the coveted first prize in the 1970 Tchaikovsky Competition. He plays a Guarnerius del Gesù, "ex-David," dated 1730. He is also the author of three books, published in German, which reflect his artistic pursuits. Gidon Kremer made his BSO debut in April 1979 as soloist in the Brahms Violin Concerto under Colin Davis. He performed and recorded Gubaidulina's *Offertorium* with Charles Dutoit and the BSO in 1988; was soloist in the Sibelius Violin Concerto with Bernard Haitink and the BSO at Tanglewood in 1994 (his only Tanglewood appearance with the orchestra, though he has performed there more recently with the Kremerata Baltica), and made his most recent BSO appearances in an April 2004 subscription program featuring him in Britten's Double Concerto for violin and viola, the American premiere of Michael Nyman's Violin Concerto, and the Beethoven Violin Concerto (with cadenzas by Alfred Schnittke) with guest conductor Mario Venzago.

Andrius Zlabys



Andrius Zlabys has appeared widely throughout the world as both soloist and chamber musician. A prizewinner at the 2003 Cleveland International Piano Competition, Mr. Zlabys began piano studies at age six in his native Lithuania and studied for eleven years with Laimute Jakniuniene at the Ciurlionis Art School. As a teenager he appeared as soloist with the major ensembles of his native country. Upon graduation from Ciurlionis at sixteen, he spent a year at the Interlochen Arts Academy studying piano with Victoria Mushkatkol and composition with Joseph DeFazio. He made his Carnegie Hall debut with the New York Youth Symphony Orchestra in March 2001 and participated in Gidon Kremer's Lockenhaus Music Festival in Austria in the summers of 2001, 2002, and 2004. Also in 2002 he appeared at Kronberg Academy. Continuing his collaboration with Gidon Kremer, Mr. Zlabys recorded the Enescu Quintet with him for the Nonesuch label—a recording nominated for a 2003 Grammy Award. Last season, continuing his collaboration with Mr. Kremer, he participated in recitals in Japan and China as well as in Europe and South America. He performed at Zankel Hall at Carnegie Hall in New York, made his Concertgebouw debut in Amsterdam, and was featured in the 2004 Menuhin and Salzburg festivals. Andrius Zlabys entered the Curtis Institute of Music in 1995 as a student of Seymour Lipkin; he graduated in the year 2000. In 2005 he received an Artist Diploma from the Cleveland Institute of Music, where he studied with Sergei Babayan.

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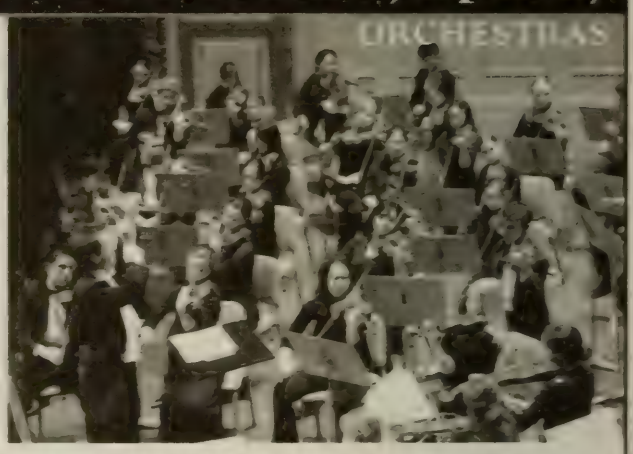
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Continued on page 55

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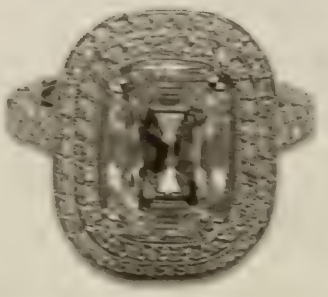
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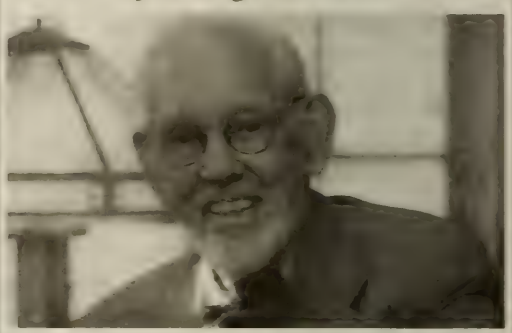
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Foundation Grantors

Foundation grants make possible a variety of Boston Symphony Orchestra activities. In particular, foundation support is vital to sustaining the BSO's educational mission, from youth education and community outreach initiatives throughout the Greater Boston area to professional training for promising young musicians at the Tanglewood Music Center. Gifts from foundations nationwide help bridge the gap between ticket revenue and the cost of presenting a full BSO season and also fund special projects, concert programs, new music for the Boston Pops, and the BSO archives. In addition, endowment and capital gifts from foundations help ensure the future of all these activities, as well as supporting the maintenance of the orchestra's concert facilities. The Boston Symphony Orchestra gratefully acknowledges those foundations that have helped it to achieve its multifaceted mission.

The following foundations made grants of $500 or more to the BSO between September 1, 2004, and August 31, 2005.

For more information, contact Ryan Losey, Manager of Foundation Support, at (617) 638-9462.

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2005–2006 SEASON

BOSTON SYMPHONY ORCHESTRA

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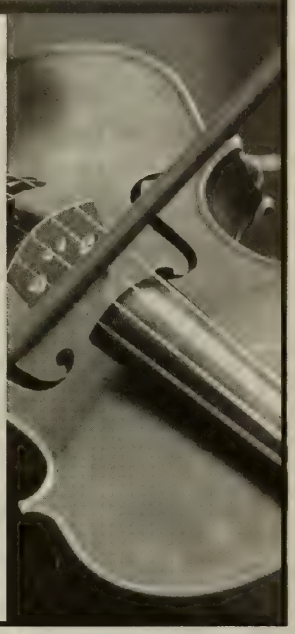
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NEXT PROGRAM...

Thursday, November 17, at 10:30 a.m.
(Open Rehearsal)
Thursday, November 17, at 8
Saturday, November 19, at 8
Tuesday, November 22, at 8

Pre-Concert Talks by
Helen Greenwald, New England Conservatory of Music

JAMES LEVINE conducting

MOZART — Symphony No. 35 in D, K.385, *Haffner*

Allegro
Andante
Menuetto; Trio
Finale: Presto

PERLE — *Transcendental Modulations* (1993)
(celebrating the composer's 90th birthday on May 6, 2005)
(concert of November 17 only)

SCHULLER — *Spectra* (1958)
(celebrating the composer's 80th birthday on November 22, 2005)
(concerts of November 19 and 22)

INTERMISSION

DEBUSSY — *La Mer*, Three symphonic sketches

From Dawn to Noon on the Sea
Play of the Waves
Dialogue of the Wind and the Sea

James Levine returns with music of two Pulitzer Prize-winning American composers celebrating important birthdays this year, George Perle (b.1915) and Gunther Schuller (b.1925). Perle's *Transcendental Modulations*, a major orchestral work from 1993 written for the New York Philharmonic, presents a succession of twelve episodes, each of distinctive musical character. Gunther Schuller's *Spectra* (1958) fascinatingly rethinks the traditional orchestral seating, calling for the division of the orchestra into several chamber-music-like sections in order to explore a range of coloristic and spatial possibilities. Debussy's classic *La Mer*, a central example of musical Impressionism given its American premiere by the BSO in 1906, remains one of the most compelling orchestral essays in the repertoire. Mozart's vigorous *Haffner* Symphony opens the program.

COMING CONCERTS . . .

PRE-CONCERT TALKS: The BSO offers Pre-Concert Talks in Symphony Hall prior to all BSO subscription concerts and Open Rehearsals. Free to all ticket holders, these half-hour talks begin at 6:45 p.m. prior to evening concerts, at 12:15 p.m. prior to Friday-afternoon concerts, and one hour before the start of each Open Rehearsal.

Thursday, November 17, at 10:30 a.m.
(Open Rehearsal)
Thursday 'C'—November 17, 8-9:35
Saturday 'B'—November 19, 8-9:35
Tuesday 'B'—November 22, 8-9:35

JAMES LEVINE conducting

MOZART	Symphony No. 35, *Haffner*
PERLE	*Transcendental Modulations* (Nov. 17 only)
SCHULLER	*Spectra* (Nov. 19 and 22)
DEBUSSY	*La Mer*

Friday 'B'—November 25, 1:30-3:55
Saturday 'A'—November 26, 8-10:25

JAMES LEVINE conducting
DOROTHEA RÖSCHMANN, soprano (Mahler)
LORRAINE HUNT LIEBERSON, mezzo-soprano (Lieberson)

STRAUSS	*Till Eulenspiegel's Merry Pranks*
LIEBERSON	*Neruda Songs* (east coast premiere; co-commissioned by the BSO and the Los Angeles Philharmonic)
MAHLER	Symphony No. 4

Thursday 'A'—December 1, 8-10:25
Friday 'B'—December 2, 1:30-3:55
Saturday 'A'—December 3, 8-10:25

JAMES LEVINE conducting
TANGLEWOOD FESTIVAL CHORUS, JOHN OLIVER, conductor

DUTILLEUX	Symphony No. 2, *Le Double*
STRAVINSKY	*Symphony of Psalms*
CARTER	*Boston Concerto*
BARTÓK	Concerto for Orchestra

Thursday, January 5, at 10:30 a.m.
(Open Rehearsal)
Thursday 'C'—January 5, 8-10:15
Friday Evening—January 6, 8-10:15
Saturday 'B'—January 7, 8-10:15
Tuesday 'B'—January 10, 8-10:15

KURT MASUR conducting
CHRISTOPHER LAMB, percussion

TAN DUN	*Water Concerto*
BRUCKNER	Symphony No. 7

Sunday, January 8, at 3 p.m.
Jordan Hall, New England Conservatory

BOSTON SYMPHONY CHAMBER PLAYERS
with LUDOVIC MORLOT, conductor

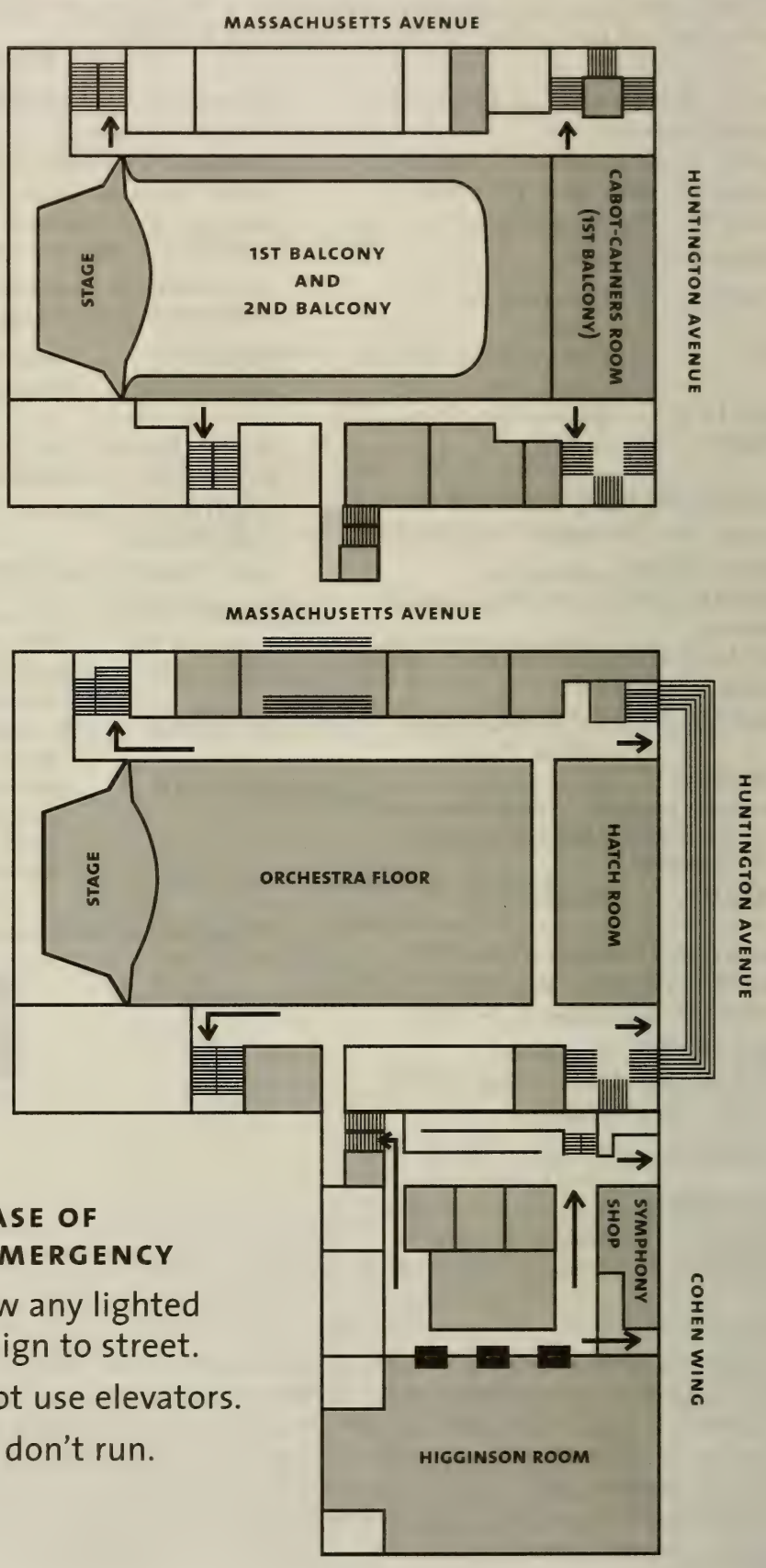
STRAVINSKY	*Dumbarton Oaks* Concerto
COPLAND	*Quiet City*, for trumpet, oboe, and strings
J.S. BACH	*Brandenburg* Concerto No. 3
COPLAND	*Appalachian Spring* (original chamber version for thirteen instruments)

Programs and artists subject to change.

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Single tickets for all Boston Symphony Orchestra concerts throughout the season are available at the Symphony Hall box office, online at www.bso.org, or by calling "SymphonyCharge" at (617) 266-1200, Monday through Friday from 10 a.m. until 5 p.m. (Saturday from 10 a.m. until 4 p.m.), to charge tickets instantly on a major credit card, or to make a reservation and then send payment by check. Outside the 617 area code, call 1-888-266-1200. Please note that there is a $5 handling fee for each ticket ordered by phone or over the internet.

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FOR SYMPHONY HALL CONCERT AND TICKET INFORMATION, call (617) 266-1492. For Boston Symphony concert program information, call "C-O-N-C-E-R-T" (266-2378).

THE BOSTON SYMPHONY performs ten months a year, in Symphony Hall and at Tanglewood. For information about any of the orchestra's activities, please call Symphony Hall, or write the Boston Symphony Orchestra, Symphony Hall, Boston, MA 02115.

THE BSO'S WEB SITE (www.bso.org) provides information on all of the orchestra's activities at Symphony Hall and at Tanglewood, and is updated regularly. In addition, tickets for BSO concerts can be purchased online through a secure credit card transaction.

THE EUNICE S. AND JULIAN COHEN WING, adjacent to Symphony Hall on Huntington Avenue, may be entered by the Symphony Hall West Entrance on Huntington Avenue.

IN THE EVENT OF A BUILDING EMERGENCY, patrons will be notified by an announcement from the stage. Should the building need to be evacuated, please exit via the nearest door (see map on opposite page), or according to instructions.

FOR SYMPHONY HALL RENTAL INFORMATION, call (617) 638-9240, or write the Director of Event Services, Symphony Hall, Boston, MA 02115.

THE BOX OFFICE is open from 10 a.m. until 6 p.m. Monday through Saturday; on concert evenings it remains open through intermission for BSO events or just past starting time for other events. In addition, the box office opens Sunday at 1 p.m. when there is a concert that afternoon or evening. Single tickets for all Boston Symphony subscription concerts are available at the box office. For most outside events at Symphony Hall, tickets are available three weeks before the concert at the box office or through SymphonyCharge.

TO PURCHASE BSO TICKETS: American Express, MasterCard, Visa, Diners Club, Discover, a personal check, and cash are accepted at the box office. To charge tickets instantly on a major credit card, or to make a reservation and then send payment by check, call "SymphonyCharge" at (617) 266-1200, from 10 a.m. until 5 p.m. Monday through Friday (until 4 p.m. on Saturday). Outside the 617 area code, phone 1-888-266-1200. As noted above, tickets can also be purchased online. There is a handling fee of $5 for each ticket ordered by phone or online.

GROUP SALES: Groups may take advantage of advance ticket sales. For BSO concerts at Symphony Hall, groups of twenty-five or more may reserve tickets by telephone and take advantage of ticket discounts and flexible payment options. To place an order, or for more information, call Group Sales at (617) 638-9345 or (800) 933-4255.

FOR PATRONS WITH DISABILITIES, elevator access to Symphony Hall is available at both the Massachusetts Avenue and Cohen Wing entrances. An access service center, large print programs, and accessible restrooms are available inside the Cohen Wing. For more information, call the Access Services Administrator line at (617) 638-9431 or TDD/TTY (617) 638-9289.

THOSE ARRIVING LATE OR RETURNING TO THEIR SEATS will be seated by the patron service staff only during a convenient pause in the program. Those who need to leave before the end of the concert are asked to do so between program pieces in order not to disturb other patrons.

IN CONSIDERATION OF OUR PATRONS AND ARTISTS, children four years old or younger will not be admitted to Boston Symphony Orchestra concerts.

TICKET RESALE: If you are unable to attend a Boston Symphony concert for which you hold a subscription ticket, you may make your ticket available for resale by calling (617) 266-1492 during business hours, or (617) 638-9426 up to one hour before the concert. This helps bring needed revenue to the orchestra and makes your seat available to someone who wants to attend the concert. A mailed receipt will acknowledge your tax-deductible contribution.

RUSH SEATS: There are a limited number of Rush Seats available for Boston Symphony subscription concerts on Tuesday and Thursday evenings, and on Friday afternoons. The low price of these seats is assured through the Morse Rush Seat Fund. Rush Tickets are sold at $8 each, one to a customer, at the Symphony Hall box office on Fridays as of 10 a.m. and Tuesdays and Thursdays as of 5 p.m. Please note that there are no Rush Tickets available for Friday or Saturday evenings.

PLEASE NOTE THAT SMOKING IS NOT PERMITTED ANYWHERE IN SYMPHONY HALL.

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FIRST AID FACILITIES for both men and women are available. On-call physicians attending concerts should leave their names and seat locations at the Cohen Wing entrance on Huntington Avenue.

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ELEVATORS are located outside the Hatch and Cabot-Cahners rooms on the Massachusetts Avenue side of Symphony Hall, and in the Cohen Wing.

LADIES' ROOMS are located on both main corridors of the orchestra level, as well as at both ends of the first balcony, audience-left, and in the Cohen Wing.

MEN'S ROOMS are located on the orchestra level, audience-right, outside the Hatch Room near the elevator; on the first-balcony level, also audience-right near the elevator, outside the Cabot-Cahners Room; and in the Cohen Wing.

COATROOMS are located on the orchestra and first-balcony levels, audience-left, outside the Hatch and Cabot-Cahners rooms, and in the Cohen Wing. Please note that the BSO is not responsible for personal apparel or other property of patrons.

LOUNGES AND BAR SERVICE: There are two lounges in Symphony Hall. The Hatch Room on the orchestra level and the Cabot-Cahners Room on the first-balcony level serve drinks starting one hour before each performance. For the Friday-afternoon concerts, both rooms open at noon, with sandwiches available until concert time.

BOSTON SYMPHONY BROADCASTS: Friday-afternoon concerts of the Boston Symphony Orchestra are broadcast live in the Boston area by WGBH 89.7 FM. Saturday-evening concerts are broadcast live by WCRB 102.5 FM.

BSO FRIENDS: The Friends are donors to the Boston Symphony Orchestra Annual Fund. Friends receive *BSO*, the orchestra's newsletter, as well as priority ticket information and other benefits depending on their level of giving. For information, please call the Development Office at Symphony Hall weekdays between 9 a.m. and 5 p.m., (617) 638-9276. If you are already a Friend and you have changed your address, please inform us by sending your new and old addresses to the Development Office, Symphony Hall, Boston, MA 02115. Including your patron number will assure a quick and accurate change of address in our files.

BUSINESS FOR BSO: The BSO's Business Leadership Association program makes it possible for businesses to participate in the life of the Boston Symphony Orchestra through a variety of original and exciting programs, among them "Presidents at Pops," "A Company Christmas at Pops," and special-event underwriting. Benefits include corporate recognition in the BSO program book, access to the Beranek Room reception lounge, and priority ticket service. For further information, please call the Corporate Programs Office at (617) 638-9466.

THE SYMPHONY SHOP is located in the Cohen Wing at the West Entrance on Huntington Avenue and is open Tuesday through Friday from 11 a.m. until 4 p.m.; Saturday from noon until 6 p.m.; and from one hour before each concert through intermission. The Symphony Shop features exclusive BSO merchandise, including the Symphony Lap Robe, calendars, coffee mugs, an expanded line of BSO apparel and recordings, and unique gift items. The Shop also carries children's books and musical-motif gift items. A selection of Symphony Shop merchandise is also available online at www.bso.org and, during concert hours, outside the Cabot-Cahners Room. All proceeds benefit the Boston Symphony Orchestra. For further information and telephone orders, please call (617) 638-9383.

2005-2006 SEASON

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Keith Lockhart, conductor

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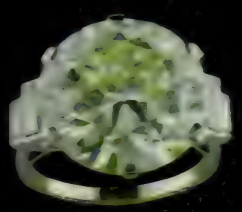
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One day, after giving her time stuffing envelopes, Miss Finnerty asked how she could leave a gift to the BSO in her will, thereby becoming a Walter Piston Society Member. She was told to add the wording, "I hereby bequeath the sum of $_____ to the Boston Symphony Orchestra, Symphony Hall, Boston, MA 02115, tax ID #04-2103550."

She certainly followed up on those instructions. After her death, Miss Finnerty's estate gave the BSO more than $1 million to endow the Assistant Conductor chair in perpetuity.

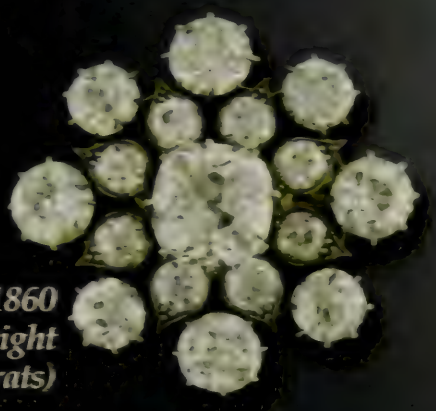
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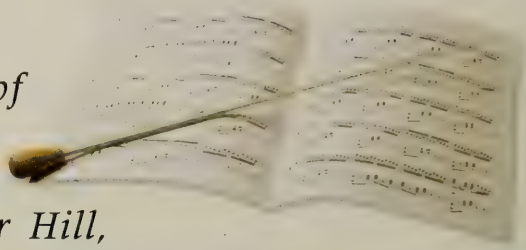
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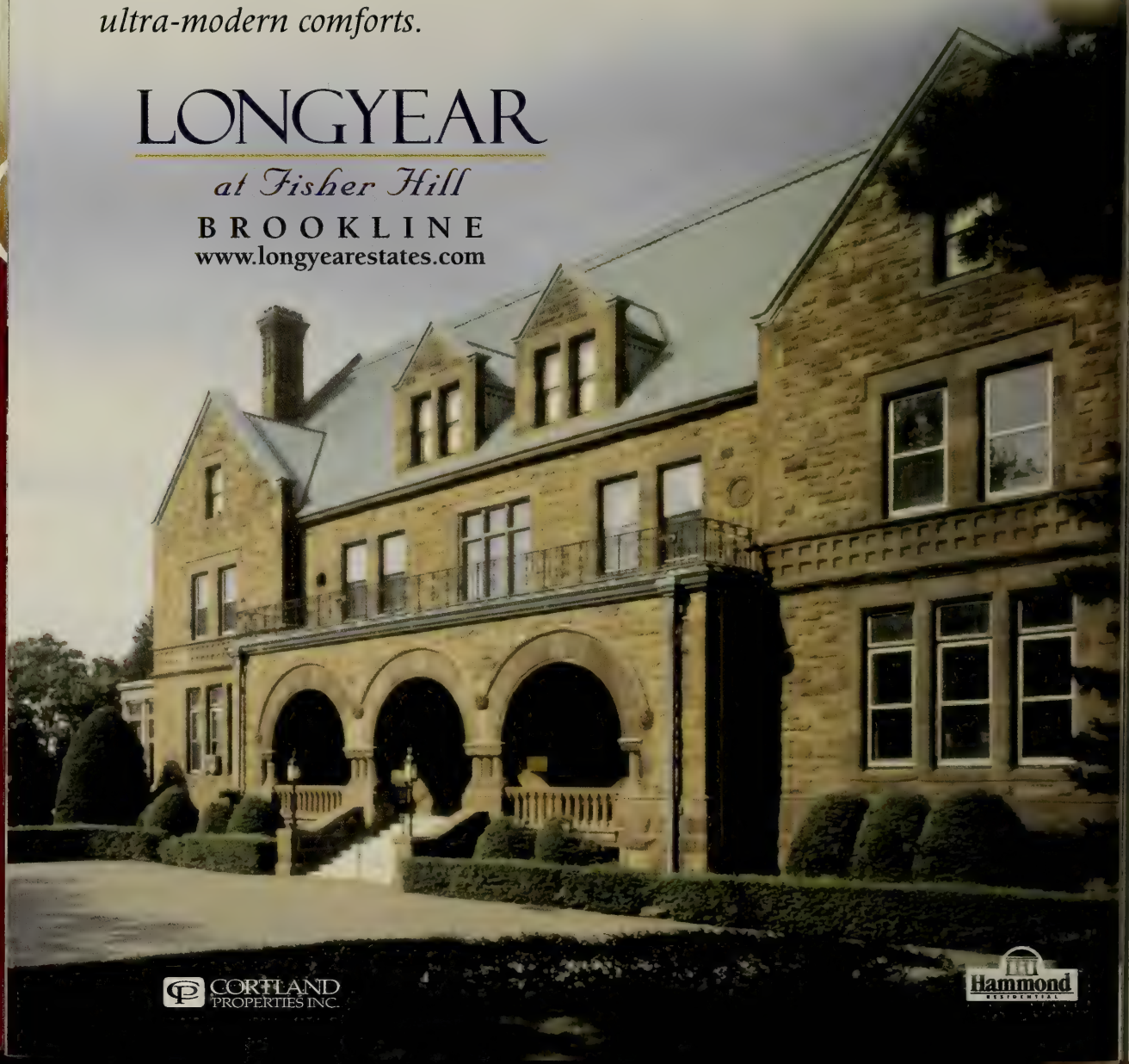
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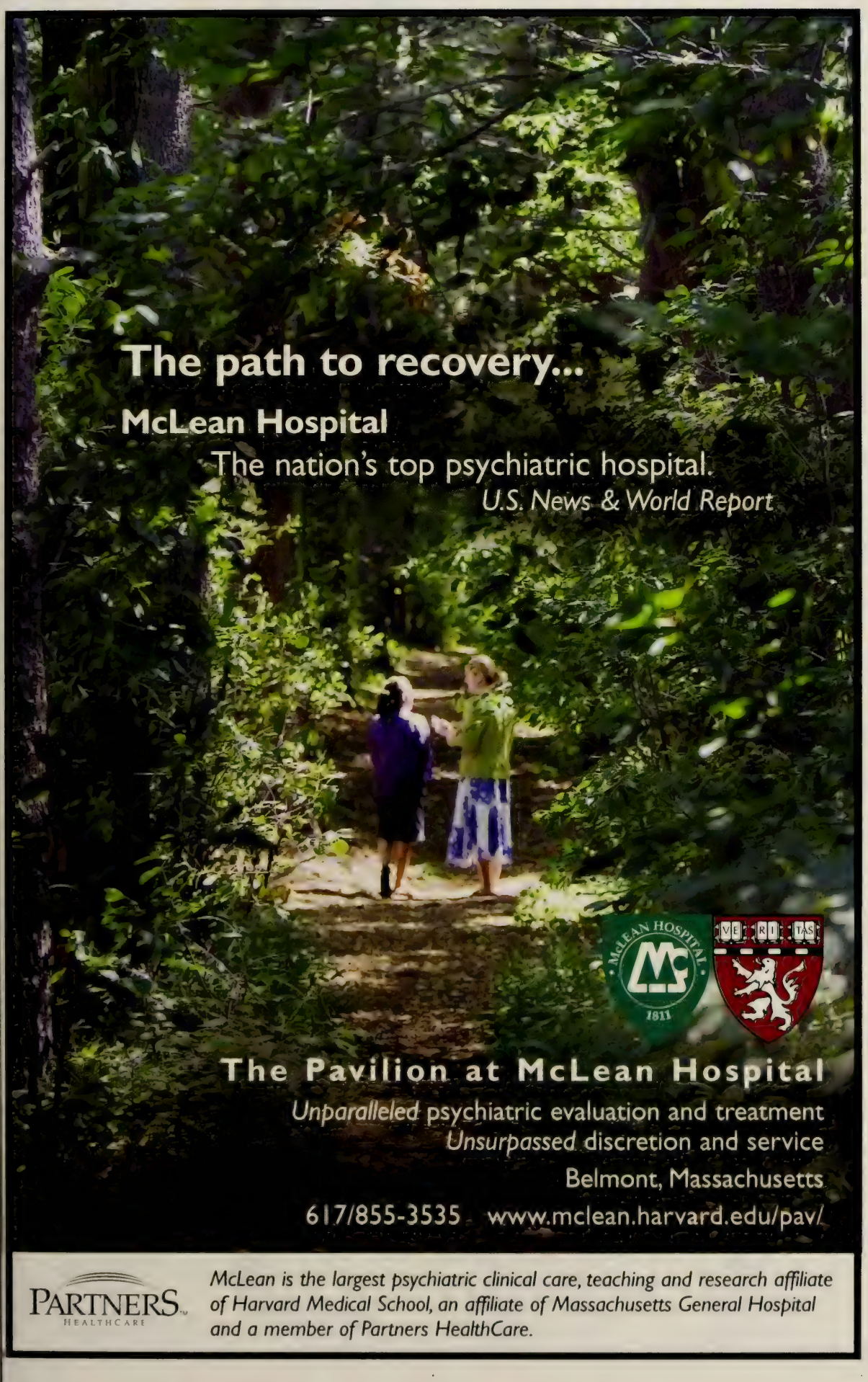
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This week's Pre-Concert Talks are given by
Helen Greenwald, New England Conservatory of Music.

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BSO

Want to Hear More?

In keeping with BSO Music Director James Levine's oft-stated belief that the only way really to further one's understanding and enjoyment of new and unfamiliar music is through repeat hearings, the BSO is pleased to offer attendees of Maestro Levine's concerts an opportunity to return for a second hearing at half-price. This week offers a special opportunity for Thursday-night audience members who may be interested in hearing Gunther Schuller's *Spectra*, which will be performed this coming Saturday and Tuesday nights in place of George Perle's *Transcendental Modulations*. Just go to the box office with your ticket stub from the Thursday concert and, subject to ticket availability, you can purchase a half-price ticket for the Saturday (November 19) or Tuesday (November 22) concert. Members of Saturday night's audience who would like to hear that program again can exchange their Saturday-night ticket stub at the box office for a half-price ticket to the Tuesday concert (again subject to availability).

From the Library of James Levine

In conjunction with his programs here this season, a selection of materials from the personal library of BSO Music Director James Levine will once again be displayed on a rotating basis in the Massachusetts Avenue corridor of Symphony Hall, along with relevant memorabilia from the BSO Archives. The items from Maestro Levine's library will include, among other things, a first-edition score (1905) of Debussy's *La Mer*; a facsimile edition of sketches for Debussy's *Pelléas et Mélisande*; Mr. Levine's score of Lukas Foss's *Time Cycle*, inscribed by the composer, Adele Addison (the score's dedicatee, with whom Mr. Levine worked as pianist when she was preparing the work's premiere), and Dawn Upshaw; and an inscribed photograph of composer Darius Milhaud and his wife, actress/speaker Madeleine Milhaud, from 1969, when Maestro Levine was studying with them at Aspen.

Pre-Concert Talks

Pre-Concert Talks available free of charge to BSO ticket holders precede all Boston Symphony concerts and Open Rehearsals, starting at 6:45 p.m. prior to evening concerts, 12:15 p.m. prior to Friday-afternoon concerts, one hour before the start of morning and evening Open Rehearsals, and at 1:45 p.m. prior to Sunday-afternoon concerts. Given by a variety of distinguished speakers from Boston's musical community, these informative half-hour talks include recorded examples from the music being performed. This week, Helen Greenwald of the New England Conservatory discusses Mozart, Perle, Schuller, and Debussy (November 17-22). In the weeks ahead, BSO Publications Associate Robert Kirzinger discusses Strauss, Mahler, and Peter Lieberson's new *Neruda Songs* (November 25-26) and BSO Director of Program Publications Marc Mandel discusses Dutilleux, Stravinsky, Carter, and Bartók (December 1-3).

Symphony Hall Tours

The Boston Symphony Association of Volunteers offers tours of Symphony Hall throughout the Symphony season. Experienced volunteer guides discuss the history and traditions of the BSO and its world-famous home, Symphony Hall, as the group is escorted through public and selected "behind-the-scenes" areas of the building. Free walk-up tours lasting approximately one hour take place on the first Saturday of each month at 1:30 p.m. (excluding April 1, 2006) and every Wednesday at 4:30 p.m. (excluding the Holiday Pops season in December). All tours begin in the Massachusetts Avenue lobby of Symphony Hall, where the guide meets participants for entrance to the building. No reservations are necessary. In addition, group tours—free for

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BSO Members in Concert

BSO violist Michael Zaretsky, with pianist Alina Polyakov, performs a Boston University faculty recital on Tuesday, December 6, at 8 p.m. at the Tsai Performance Center, 685 Commonwealth Avenue. The program includes Brahms's F minor viola sonata, Opus 120, No. 1; Hindemith's Sonata for viola and piano, Opus 25, No. 4; Jakov Jakoulov's Stylistic Reminiscences of Glinka's "Valse-Fantasia," and the Shostakovich Viola Sonata, Opus 147. Admission is free. For more information call (617) 353-8725.

Comings and Goings...

Please note that latecomers will be seated by the patron service staff during the first convenient pause in the program. In addition, please also note that patrons who leave the hall during the performance will not be allowed to reenter until the next convenient pause in the program, so as not to disturb the performers or other audience members while the concert is in progress. We thank you for your cooperation in these matters.

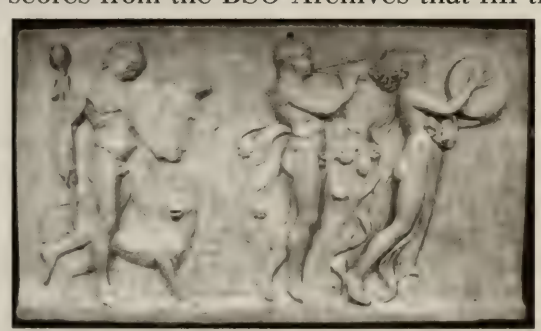
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BSO subscription concerts are supported in part by a grant from the Boston Cultural Council, which is funded by the Massachusetts Cultural Council and administered by the Mayor's Office of Arts, Tourism, and Special Events.

Individual tickets are on sale for all concerts in the BSO's 2005-2006 season. For specific information on purchasing tickets by phone, online, by mail, or in person at the Symphony Hall box office, please see page 71 of this program book.

On Display in Symphony Hall

This season's BSO Archives exhibit marks the 125th anniversary of the Boston Symphony Orchestra. In addition to the many important photographs, letters, and scores from the BSO Archives that fill the exhibit cases throughout Symphony Hall to document the BSO's founding in 1881 and its 125-year history, the BSO has received on loan from the Library of Congress's Music Division the original manuscript scores for two pieces closely associated with the BSO—Béla Bartók's Concerto for Orchestra, commissioned by the Koussevitzky Music Foundation and given its world premiere by Serge Koussevitzky and the BSO on December 1, 1944; and Henri Dutilleux's Symphony No. 2, commissioned jointly by the BSO and the Koussevitzky Music Foundation and given its world premiere by the BSO under Charles Munch on December 11, 1959. Also among the important artifacts on display throughout the season are the original manuscript of Igor Stravinsky's *Symphony of Psalms* (a BSO 50th-anniversary commission) and the score of Beethoven's *Missa Solemnis*, just recently returned to the BSO, that was used for Symphony Hall's inaugural concert on October 15, 1900.



Shown here is a plaster relief of a Bacchic procession mounted originally in Symphony Hall in the early 1900s, then taken down in the early 1980s and left to languish in Symphony Hall's basement for more than twenty years. The restoration of the plaster relief by Carol Snow and Nina Vinogradskaya and its reinstallation by Mystic Scenic Studios were made possible through a gift from Deborah M. Hauser.



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BSO 125

You Don't Want To Miss...

Friday, November 25, at 1:30
Saturday, November 26, at 8

JAMES LEVINE conducting
DOROTHEA RÖSCHMANN, soprano (Mahler)
LORRAINE HUNT LIEBERSON, mezzo-soprano (Lieberson)

STRAUSS *Till Eulenspiegel's Merry Pranks* • LIEBERSON *Neruda Songs* (east coast premiere; co-commissioned by the BSO and the Los Angeles Philharmonic) • MAHLER Symphony No. 4

The extraordinary American mezzo-soprano Lorraine Hunt Lieberson joins James Levine and the BSO for the east coast premiere of her husband Peter Lieberson's lyrical, intimate, moving settings of sonnets by the Chilean poet Pablo Neruda. This work, a BSO 125th Anniversary Commission co-commissioned with the Los Angeles Philharmonic, had its acclaimed world premiere performances in Los Angeles last May. Lorraine Hunt Lieberson will sing this music again with the BSO at Carnegie Hall on November 28, and then on tour with Maestro Levine and the BSO in March. The composer's own program note on his *Neruda Songs* is printed below.



Lorraine Hunt Lieberson



Dorothea Röschmann

Making her BSO debut with these performances, the internationally acclaimed German soprano Dorothea Röschmann is featured in Mahler's sunlit Symphony No. 4, which transports the listener from earth to heaven with music of extraordinary beauty. Ms. Röschmann won accolades last season for her portrayal of Pamina in Julie Taymor's new Metropolitan Opera production of Mozart's *Magic Flute*. Maestro Levine opens the program with Strauss's ever-popular, virtuosic orchestral tone poem *Till Eulenspiegel's Merry Pranks*, inspired by the exploits of a mischievous rogue famed in German folklore and legend.

PETER LIEBERSON ON HIS "NERUDA SONGS"



Peter Lieberson

"I discovered the love poems of Pablo Neruda by chance in the Albuquerque airport. The book had a pink cover and drew me in. As I glanced through the poems I immediately thought that I must set some of these for Lorraine. Years later the opportunity came when the Los Angeles Philharmonic and the Boston Symphony Orchestra co-commissioned this piece from me, to be written specifically for Lorraine.

"Each of the five poems that I set to music seemed to me to reflect a different face in love's mirror. The first poem, 'If your eyes were not the color of the moon,' is pure appreciation of the beloved. The second, 'Love, love, the clouds went up the tower of the sky like triumphant washerwomen,' is joyful and also mysterious in its evocation of nature's elements: fire, water, wind, and luminous space. The third poem, 'Don't go far off, not even for a day,' reflects

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All of the above take place at Jordan Hall at New England Conservatory at 8:00. Program Notes with the evening's composers begin at 7:00.

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the anguish of love, the fear and pain of separation. The fourth poem, 'And now you're mine. Rest with your dream in my dream,' is complex in its emotional tone. First there is the exultance of passion. Then, gentle, soothing words lead the beloved into the world of rest, sleep, and dream. Finally, the fifth poem, 'My love, if I die and you don't,' is very sad and peaceful at the same time. There is the recognition that no matter how blessed one is with love, there will still be a time when we must part from those whom we cherish so much. Still, Neruda reminds one that love has not ended. In truth there is no real death to love nor even a birth: 'It is like a long river, only changing lands, and changing lips.'

"I am so grateful for Neruda's beautiful poetry, for although these poems were written to another, when I set them I was speaking directly to my own beloved, Lorraine."

Thursday, December 1, at 8
Friday, December 2, at 1:30
Saturday, December 3, at 8

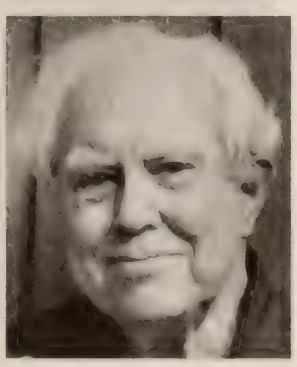
JAMES LEVINE conducting
TANGLEWOOD FESTIVAL CHORUS, JOHN OLIVER, conductor

DUTILLEUX Symphony No. 2, *Le Double* • STRAVINSKY *Symphony of Psalms* • CARTER *Boston Concerto* • BARTÓK Concerto for Orchestra

To highlight the BSO's proud heritage of commissioning and performing new music, James Levine brings together four significant works commissioned specifically for the Boston Symphony Orchestra. Commissioned for the BSO's 50th anniversary, Stravinsky's *Symphony of Psalms* (here featuring the Tanglewood Festival Chorus) has long held its place as one of the repertoire's great choral/orchestral masterpieces. Serge Koussevitzky led the orchestra in the American premiere in December 1930. Another staple of the orchestral repertoire, and a BSO signature piece since it was new, Bartók's Concerto for Orchestra was commissioned by Koussevitzky and premiered here in December 1944.



Henri Dutilleux

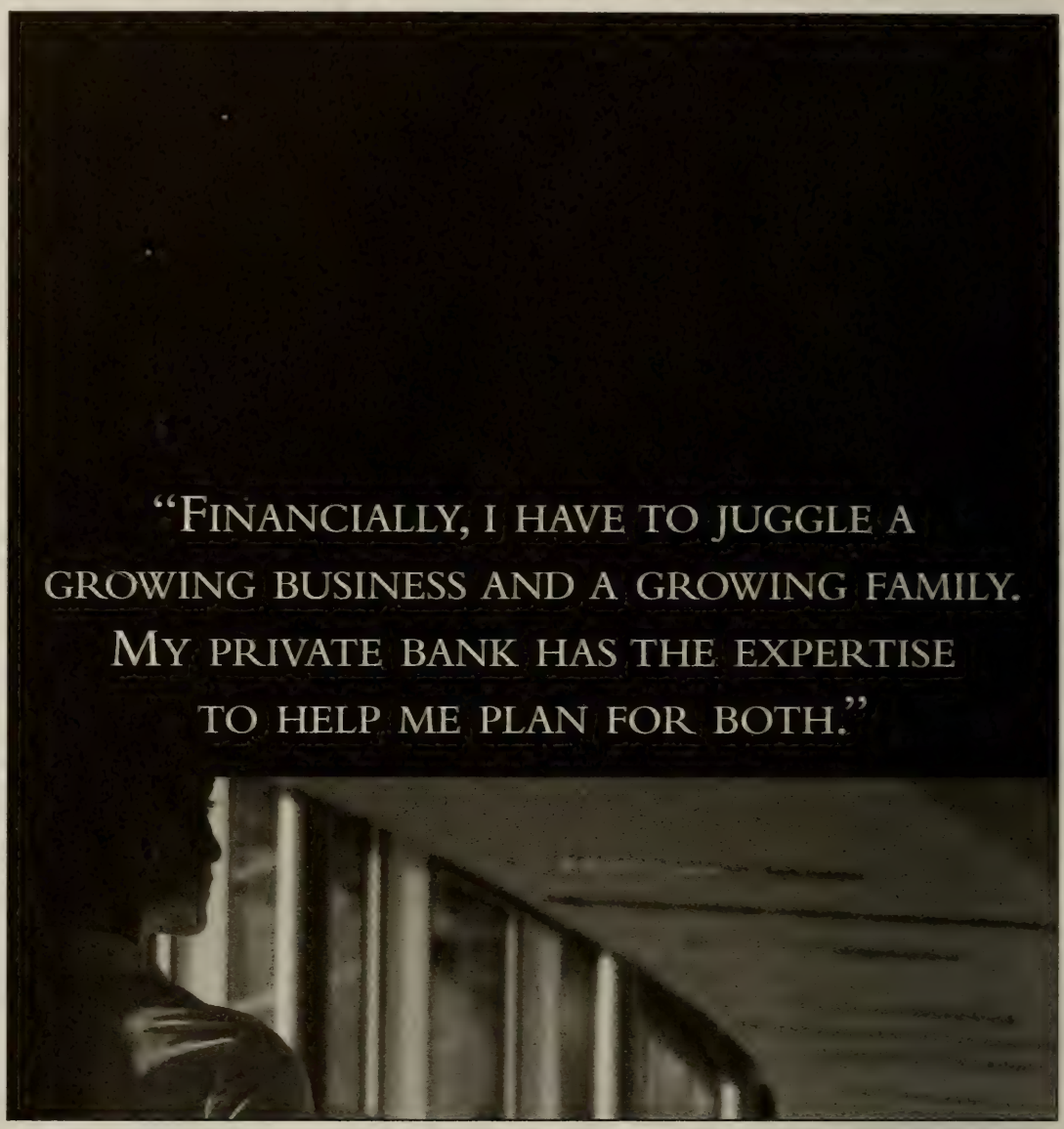


Elliott Carter

American composer Elliott Carter (b.1908) and French composer Henri Dutilleux (b.1916) are among the great senior craftsmen still making their mark on the music world today. Dutilleux's longstanding relationship with the BSO was fostered by Charles Munch and then nurtured more recently by Seiji Ozawa. Premiered by Munch and the orchestra in December 1959, Dutilleux's Symphony No. 2, *Le Double*, was commissioned for the BSO's 75th anniversary. Its subtitle ("The Double") reflects this colorful work's use of a twelve-player chamber orchestra that "shadows" the main ensemble. Elliott Carter's BSO-commissioned *Boston Concerto* was premiered here in April 2003; this orchestral showcase displays the BSO at its virtuosic best while also affirming the important place that Carter's music has taken in the orchestra's repertoire.

Individual tickets are on sale for all concerts in the BSO's 2005-2006 season. For specific information on purchasing tickets by phone, online, by mail, or in person at the Symphony Hall box office, please see page 71 of this program book.

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A Brief History of Symphony Hall

The first home of the Boston Symphony Orchestra was the old Boston Music Hall, which stood downtown where the Orpheum Theatre now stands, held about 2,400 seats, and was threatened in 1893 by the city's road-building/rapid transit project. That summer, the BSO's founder, Major Henry Lee Higginson, organized a corporation to finance a new and permanent home for the orchestra. On October 15, 1900—some seven years and $750,000 later—the new hall was opened. The inaugural gala concluded with a performance of Beethoven's *Missa Solemnis* under the direction of then music director Wilhelm Gericke.

At Higginson's insistence, the architects—McKim, Mead & White of New York—engaged Wallace Clement Sabine, a young assistant professor of physics at Harvard, as their acoustical consultant, and Symphony Hall became the first auditorium designed in accordance with scientifically-derived acoustical principles. It is now ranked as one of the three best concert halls in the world, along with Amsterdam's Concertgebouw and Vienna's Musikverein. Bruno Walter called it "the most noble of American concert halls," and Herbert von Karajan, comparing it to the Musikverein, noted that "for much music, it is even better...because of the slightly lower reverberation time."



BSO conductor Wilhelm Gericke, who led the Symphony Hall inaugural concert

Symphony Hall is 61 feet high, 75 feet wide, and 125 feet long from the lower back wall to the front of the stage. The walls of the stage slope inward to help focus the sound. The side balconies are shallow so as not to trap any of the sound, and though the rear balconies are deeper, sound is properly reflected from the back walls. The recesses of the coffered ceiling help distribute the sound throughout the hall, as do the statue-filled niches along the three sides. The auditorium itself is centered within the building, with corridors and offices insulating it from noise outside. The leather seats are the ones installed for the hall's opening in 1900. With the exception of the wood floors, the hall is built of brick, steel, and plaster, with only a moderate amount of decoration, the original, more ornate plans for the building's exterior having been much simplified as a cost-reducing measure. But as architecture critic Robert Campbell has observed, upon penetrating the "outer carton" one discovers "the gift within—the lovely ornamented interior, with its delicate play of grays, its statues, its hint of giltwork, and, at concert time, its sculptural glitter of instruments on stage."

Symphony Hall was designed so that the rows of seats could be replaced by tables for Pops concerts. For BSO concerts, the hall seats 2,625. For Pops concerts, the capacity is 2,371, including 241 small tables on the main floor. To accommodate this flexible system—an innovation in 1900—an elevator, still in use, was built into the Symphony Hall floor. Once a year the five Symphony Hall chandeliers are lowered to the floor and all 394 lightbulbs are changed. The sixteen replicas of Greek and Roman statues—ten of mythical subjects, six of actual historical figures—are related to music, art, and literature. The statues were donated by a committee of 200 Symphony-goers and cast by P.P. Caproni and Brother, Boston, makers of plaster reproductions for public buildings and art schools. They were not ready for the opening concert, but appeared one by one during the first two seasons.



Architect's watercolor rendering of Symphony Hall prior to its construction

The Symphony Hall organ, an Aeolian-Skinner designed by G. Donald Harrison and

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installed in 1949, is considered one of the finest concert hall organs in the world. The console was autographed by Albert Schweitzer, who expressed his best wishes for the organ's tone. There are more than 4,800 pipes, ranging in size from 32 feet to less than six inches and located behind the organ pipe facade visible to the audience. The organ was commissioned to honor two milestones in 1950: the fiftieth anniversary of the hall's opening, and the 200th anniversary of the death of Johann Sebastian Bach. The 2004-2005 season brought the return to use of the Symphony Hall organ following a two-year renovation process by the firm of Foley-Baker, Inc., based in Tolland, CT.

Two radio booths used for the taping and broadcasting of concerts overlook the stage at audience-left. For recording sessions, equipment is installed in an area of the basement. The hall was completely air-conditioned during the summer of 1973, and in 1975 a six-passenger elevator was installed in the Massachusetts Avenue stairwell.



From 1906

Symphony Hall has been the scene of more than 250 world premieres, including major works by Samuel Barber, Béla Bartók, Elliott Carter, Aaron Copland, Henri Dutilleux, George Gershwin, Sofia Gubaidulina, John Harbison, Walter Piston, Sergei Prokofiev, Roger Sessions, Igor Stravinsky, Michael Tippett, John Williams, and Ellen Taaffe Zwilich. For many years the biggest civic building in Boston, it has also been used for many purposes other than concerts, among them the First Annual Automobile Show of the Boston Automobile Dealers' Association (1903), the Boston premiere of Cecil B. De Mille's film version of *Carmen* starring Geraldine Farrar (1915), the Boston Shoe Style Show (1919), a debate on American participation in the League of Nations (1919), a lecture/demonstration by Harry Houdini debunking spiritualism (1925), a spelling bee sponsored by the *Boston Herald* (1935), Communist Party meetings (1938-40; 1945), Jordan Marsh-sponsored fashion shows "dedicated to the working woman" (1940s), and all the inaugurations of former longtime Boston mayor James Michael Curley.

A couple of interesting points for observant concertgoers: The plaques on the proscenium arch were meant to be inscribed with the names of great composers, but the hall's original directors were able to agree unanimously only on Beethoven, so his remains the only name above the stage. The ornamental initials "BMH" in the staircase railings on the Huntington Avenue side (originally the main entrance) reflect the original idea to name the building Boston Music Hall, but the old Boston Music Hall, where the BSO had performed since its founding in 1881, was not demolished as planned, and a decision on a substitute name was not reached until Symphony Hall's opening.

In 1999, Symphony Hall was designated and registered by the United States Department of the Interior as a National Historic Landmark, a distinction marked in a special ceremony at the start of the 2000-01 season. In the 2000-01 season, the Boston Symphony Orchestra marked the centennial of its home, renewing Symphony Hall's role as a crucible for new music activity, as a civic resource, and as a public gathering place. The programming and celebratory events included world premieres of works commissioned by the BSO, the first steps of a new master plan that will strengthen Symphony Hall's public presence, and the launching of an initiative that will ultimately extend the sights and sounds of Symphony Hall via the internet. The Symphony Hall Centennial Season brought not only a commemoration, but a second inauguration. Symphony Hall was built for the purpose of expanding the presence of orchestral music here and now—a mission the BSO continues to carry forward into today's world and the world of tomorrow.

JAMES LEVINE


Koichi Miura

The 2005-06 season is James Levine's second as Music Director of the Boston Symphony Orchestra. Named Music Director Designate in October 2001, he is the orchestra's fourteenth music director since the BSO's founding in 1881, and the first American-born conductor to hold that position. Highlights of his twelve BSO programs for 2005-06 (three of which also go to Carnegie Hall in New York) include a season-opening all-French program (works by Berlioz, Debussy, Milhaud, and Saint-Saëns) celebrating the BSO's longstanding tradition of performing the French orchestral repertoire; historic works by Bartók, Debussy, Dutilleux, and Stravinsky given their world or American premieres by the BSO in the course of the past century; newly commissioned works from Elliott Carter, Jonathan Dawe, and Peter Lieberson; and five of eleven programs (to be divided between the BSO's 2005-06 and 2006-07 seasons) juxtaposing works by Beethoven and Schoenberg. Also in 2005-06, Mr. Levine will appear as both pianist and conductor in a Beethoven/Schoenberg program (featuring soprano Anja Silja and tenor Matthew Polenzani) with the Boston Symphony Chamber Players, and he will lead the BSO on tour in Chicago, Newark (at the New Jersey Performing Arts Center), Philadelphia, and Washington, D.C. This past summer at Tanglewood, Mr. Levine led concerts with the Boston Symphony Orchestra and the Tanglewood Music Center Orchestra, and worked with the TMC's Conducting and Vocal Fellows in classes devoted to orchestral repertoire, Lieder, and opera. Maestro Levine made his BSO debut in April 1972; he has since led the orchestra in repertoire ranging from Haydn, Mozart, Schumann, Brahms, Dvořák, Verdi, Mahler, and Debussy to music of Babbitt, Cage, Carter, Harbison, Ligeti, Sessions, and Wuorinen.

James Levine is also Music Director of the Metropolitan Opera, where, in the thirty-four years since his debut there, he has developed a relationship with that company unparalleled in its history and unique in the musical world today. All told at the Met he has led more than 2,000 performances of 80 different operas. His 2005-06 Met season includes a special Opening Night Gala, a new production of Donizetti's *Don Pasquale*, revivals of *Così fan tutte*, *Falstaff*, *Fidelio*, *Lohengrin*, *Parsifal*, and *Wozzeck*, and, to close the season, a gala concert honoring departing general manager Joseph Volpe, as well as three concerts each at Carnegie with the MET Orchestra (including a world premiere in May by Charles Wuorinen) and MET Chamber Ensemble (including a New York premiere in October by Elliott Carter). Also this season at Carnegie, he celebrates Milton Babbitt's ninetieth birthday in May with a program made entirely of that composer's music. Mr. Levine inaugurated the "Metropolitan Opera Presents" television series for PBS in 1977, founded its Young Artist Development Program in 1980, returned Wagner's complete *Der Ring des Nibelungen* to the repertoire in 1989 (in the Met's first integral cycles in 50 years), and reinstated recitals and concerts with Met artists at the opera house—a former Metropolitan tradition. Expanding on that tradition, he and the MET Orchestra began touring in concert in 1991, and have since performed around the world.

Outside the United States, Mr. Levine's activities are characterized by his intensive and enduring relationships with Europe's most distinguished musical organizations, especially the Berlin Philharmonic, the Vienna Philharmonic, and the summer festivals in Salzburg (1975-1993) and Bayreuth (1982-98). He was music director of the UBS Verbier Festival Orchestra from its founding in 2000 and, before coming to





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Ansel Adams, *Aspens, Northern New Mexico*, 1958. Gelatin silver print. The Lane Collection. Photograph by Ansel Adams. Used with permission of the Trustees of The Ansel Adams Publishing Rights Trust. All Rights Reserved.

Boston, was chief conductor of the Munich Philharmonic from 1999 to 2004. In the United States he led the Chicago Symphony Orchestra for twenty summers as music director of the Ravinia Festival (1973-1993) and, concurrently, was music director of the Cincinnati May Festival (1973-1978). Besides his many recordings with the Metropolitan Opera and the MET Orchestra, he has amassed a substantial discography with such leading ensembles as the Berlin Philharmonic, Chicago Symphony, London Symphony, Philharmonia Orchestra, Munich Philharmonic, Dresden Staatskapelle, Philadelphia Orchestra, and Vienna Philharmonic. Over the last thirty years he has made more than 200 recordings of works ranging from Bach to Babbitt. Maestro Levine is also active as a pianist, performing chamber music and in collaboration with many of the world's great singers.

Born in Cincinnati, Ohio, on June 23, 1943, James Levine studied piano from age four and made his debut with the Cincinnati Symphony at ten, as soloist in Mendelssohn's D minor piano concerto. He was a participant at the Marlboro Festival in 1956 (including piano study with Rudolf Serkin) and at the Aspen Music Festival and School (where he would later teach and conduct) from 1957. In 1961 he entered the Juilliard School, where he studied conducting with Jean Morel and piano with Rosina Lhévinne (continuing on his work with her at Aspen). In 1964 he took part in the Ford Foundation-sponsored "American Conductors Project" with the Baltimore Symphony Orchestra and Alfred Wallenstein, Max Rudolf, and Fausto Cleva. As a direct result of his work there, he was invited by George Szell, who was on the jury, to become an assistant conductor (1964-1970) at the Cleveland Orchestra—at twenty-one, the youngest assistant conductor in that orchestra's history. During his Cleveland years, he also founded and was music director of the University Circle Orchestra at the Cleveland Institute of Music (1966-72).

James Levine was the first recipient (in 1980) of the annual Manhattan Cultural Award and in 1986 was presented with the Smetana Medal by the Czechoslovak government, following performances of the composer's *Má Vlast* in Vienna. He was the subject of a *Time* cover story in 1983, was named "Musician of the Year" by *Musical America* in 1984, and has been featured in a documentary in PBS's "American Masters" series. He holds numerous honorary doctorates and other international awards. In recent years Mr. Levine has received the Award for Distinguished Achievement in the Arts from New York's Third Street Music School Settlement; the Gold Medal for Service to Humanity from the National Institute of Social Sciences; the Lotus Award ("for inspiration to young musicians") from Young Concert Artists; the Anton Seidl Award from the Wagner Society of New York; the Wilhelm Furtwängler Prize from Baden-Baden's Committee for Cultural Advancement; the George Jellinek Award from WQXR in New York; the Goldenes Ehrenzeichen from the cities of Vienna and Salzburg; the Crystal Award from the World Economic Forum in Davos, Switzerland; America's National Medal of Arts and Kennedy Center Honors, and the 2005 Award for Distinguished Service to the Arts from the American Academy of Arts and Letters.



Michael Lutch



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Associate Concertmaster
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*Valeria Vilker Kuchment
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*Tatiana Dimitriades
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Kristin and Roger Servison chair

*Wendy Putnam
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*Xin Ding

Second Violins

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Vyacheslav Uritsky
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Edgar and Shirley Grossman chair

Joseph McGauley
Shirley and J. Richard Fennell chair, fully funded in perpetuity

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*Aza Raykhtsaum
*Bonnie Bewick
*James Cooke
*Victor Romanul
Bessie Pappas chair
*Catherine French
*Kelly Barr
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Violas

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Anne Stoneman chair, fully funded in perpetuity

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Lois and Harlan Anderson chair, fully funded in perpetuity

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Ronald Wilkison
Michael Zaretsky
Marc Jeanneret
*Mark Ludwig
*Rachel Fagerburg
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*Rebecca Gitter
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Cellos

Jules Eskin
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Sato Knudsen
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Maria Nistazos Stata chair, fully funded in perpetuity

Joseph Hearne
Leith Family chair, fully funded in perpetuity

Dennis Roy
Joseph and Jan Brett Hearne chair

John Salkowski
Erich and Edith Heymans chair

*James Orleans

* *Participating in a system of rotated seating*
‡ *On sabbatical leave*
§ *Substitute player*

*Todd Seeber
Eleanor L. and Levin H. Campbell chair, fully funded in perpetuity
*John Stovall
*Benjamin Levy

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Fenwick Smith
Myra and Robert Kraft chair, endowed in perpetuity in 1981
Elizabeth Ostling
Associate Principal
Marian Gray Lewis chair, fully funded in perpetuity

Piccolo

Evelyn and C. Charles Marran chair, endowed in perpetuity in 1979
§Linda Toote

Oboes
John Ferrillo
Principal
Mildred B. Remis chair, endowed in perpetuity in 1975
Mark McEwen
James and Tina Collias chair
Keisuke Wakao
Assistant Principal
Elaine and Jerome Rosenfeld chair

English Horn
Robert Sheena
Beranek chair, fully funded in perpetuity

Clarinets
William R. Hudgins
Principal
Ann S.M. Banks chair, endowed in perpetuity in 1977
Scott Andrews
Thomas and Dola Stemberg chair
Thomas Martin
Associate Principal & E-flat clarinet
Stanton W. and Elisabeth K. Davis chair, fully funded in perpetuity

Bass Clarinet
Craig Nordstrom
Farla and Harvey Chet Krentzman chair, fully funded in perpetuity

Bassoons
Richard Svoboda
Principal
Edward A. Taft chair, endowed in perpetuity in 1974
Suzanne Nelsen
John D. and Vera M. MacDonald chair
Richard Ranti
Associate Principal
Diana Osgood Tottenham/ Hamilton Osgood chair, fully funded in perpetuity

Contrabassoon
Gregg Henegar
Helen Rand Thayer chair

Horns
James Sommerville
Principal
Helen Sagoff Slosberg/Edna S. Kalman chair, endowed in perpetuity in 1974
Richard Sebring
Associate Principal
Margaret Andersen Congleton chair, fully funded in perpetuity
Daniel Katzen
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Jean-Noël and Mona N. Tariot chair
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Trumpets
Charles Schlueter
Principal
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Peter Chapman
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Thomas Rolfs
Associate Principal
Nina L. and Eugene B. Doggett chair
Benjamin Wright
Rosemary and Donald Hudson chair

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Principal
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Barbara Lee chair

Assistant Timpanist
Mr. and Mrs. Edward H. Linde chair
§Richard Flanagan

Harp
Ann Hobson Pilot
Principal

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Tanglewood Festival Chorus Conductor
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MOZART — Symphony No. 35 in D, K.385, *Haffner*

Allegro
Andante
Menuetto; Trio
Finale: Presto

PERLE — *Transcendental Modulations* (1993)
(celebrating the composer's 90th birthday on May 6, 2005)
(concert of November 17 only; program note begins on page 29)

SCHULLER — *Spectra* (1958)
(celebrating the composer's 80th birthday on November 22, 2005)
(concerts of November 19 and 22; program note begins on page 35)

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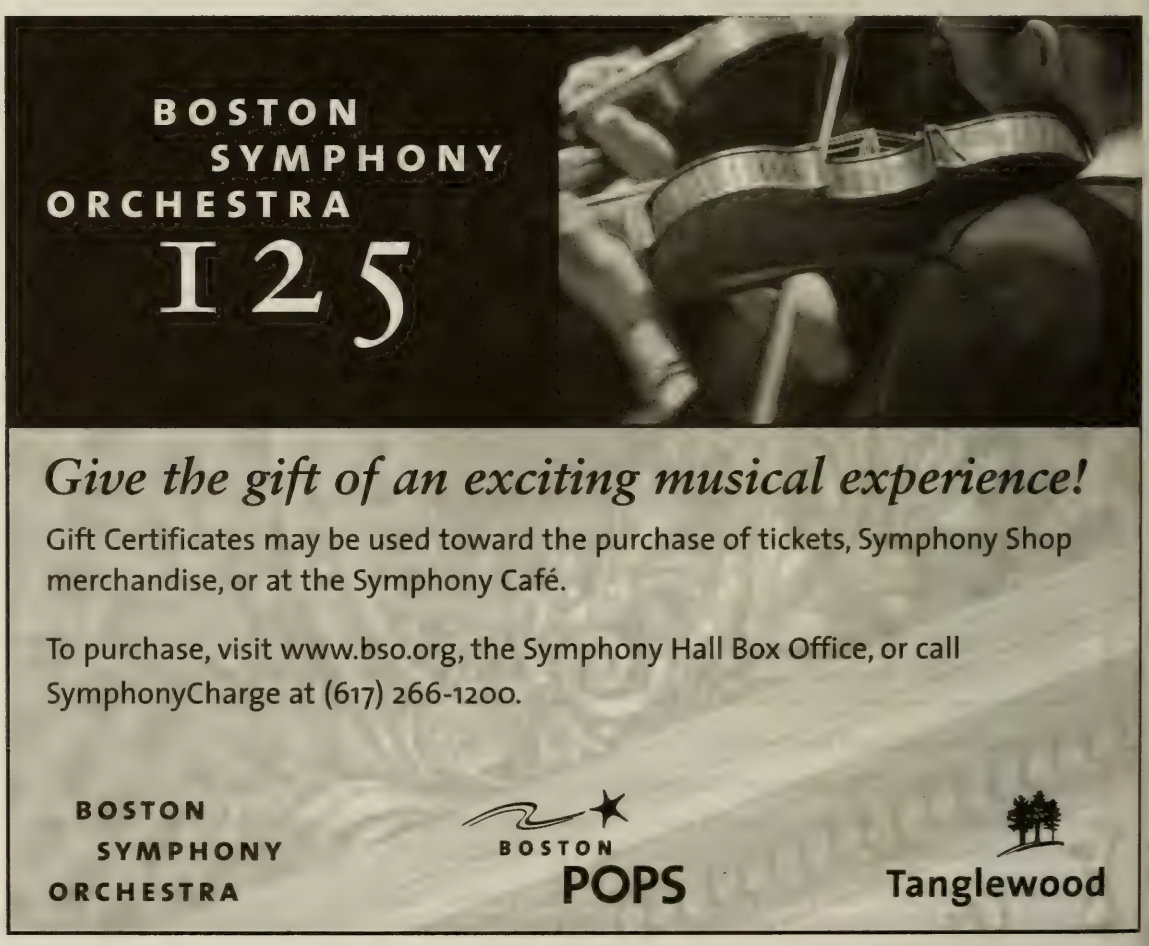
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From the Music Director

All this week's pieces are especially vivid and varied, and all use the orchestra in particularly individual ways. This week we're also saying "Happy Birthday" to two of our most respected and beloved musician colleagues—George Perle, who celebrated his 90th birthday this past May, and Gunther Schuller, who celebrates his 80th birthday on Tuesday.

I feel fortunate to have known them both for many years—George since I was moved to write to him back in 1969 after reading one of his brilliant articles on Berg, and Gunther since he first came to the Cleveland Orchestra as a guest conductor in the late 1960s, when I was the assistant conductor who "covered" him on that occasion. Throughout both their lives, all their activities have reflected their extraordinary taste, talent, commitment, and energy.

George is well known not only as a composer, but also as a teacher (he's taught as composer-in-residence at Tanglewood on several occasions) and as one of our great writers about music (writing definitive texts on Alban Berg and the developments in composition—especially harmony—post-Schoenberg). *Transcendental Modulations* is one of his most beautiful and highly contrasted pieces, one he agreed would be a fitting choice when I



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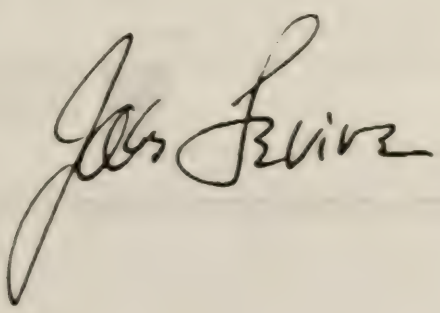
spoke with him about celebrating his birthday here. I'm delighted to add this work to the BSO's repertoire.

Gunther, as Bostonians well know, has had a tremendous life as composer, teacher, conductor, author, horn player at the Met (starting when he was 17!), publisher of recordings and scores, and former head of the New England Conservatory and the Tanglewood Music Center. He continues to have a particular soft spot for *Spectra*, which was commissioned by the New York Philharmonic at the special request of its departing music director, Dimitri Mitropoulos, who led its premiere performances in 1960. I first conducted it in 1968 with my students at Meadowbrook (we all loved working on it), and in 1990 I performed and recorded it with the Chicago Symphony, with Gunther present. *Spectra* remains exceptionally fascinating because the content of the music is continuously interacting with the orchestra's physical layout on the stage: the overall effect results from the combination of spatial as well as structural elements, and the music develops from one inspired idea to the next. A unique piece!

Since neither work is particularly difficult for the audience to relax into, my original plan was to include Perle's *Transcendental Modulations* and Schuller's *Spectra*—both of them unquestionably masterpieces by their respective composers—on a single program with the Mozart and Debussy, with one on each side of the intermission. On the other hand, there was the possibility of overtaxing both the orchestra and the audience, so I ultimately opted for the other approach: two separate programs within one week, affording a greater opportunity to express each of these pieces to greatest possible advantage while also properly celebrating both birthdays.

The first music on this program—Mozart's *Haffner* Symphony—was in fact the first music I ever performed with the Boston Symphony, to open my very first BSO program in April 1972! However familiar it is, the *Haffner* remains a phenomenal piece—which is true of *all* Mozart's mature works, an amazing fact in itself and a subject for a future program note perhaps. One wants to program them as often as possible.

Debussy's *La Mer*, which closes the program, is another of my favorite pieces that I've been studying and performing all my life, one of those works that's always rejuvenating; one never gets tired of it. And besides being part of the BSO's great tradition of performing French music, *La Mer* holds a special place in BSO history, having received its American premiere with the Boston Symphony under Karl Muck in 1907.



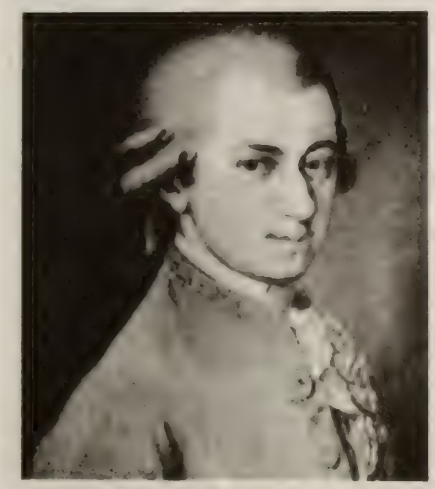
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Wolfgang Amadè Mozart
Symphony No. 35 in D, K.385, *Haffner*



Joannes Chrisostomus Wolfgang Gottlieb Mozart, who began calling himself Wolfgang Amadeo about 1770 and Wolfgang Amadè in 1777 (he never used Amadeus except in fun), was born in Salzburg, Austria, on January 27, 1756, and died in Vienna on December 5, 1791. He composed the six movements of a serenade from which he took the four movements of this D major symphony, K.385, in Vienna at the end of July and beginning of August 1782. The present form of the symphony took shape the following winter, and it received its premiere on March 29, 1783, in Vienna. Carl Bergmann conducted the Germania Musical Society in the American premiere, which took place in Baltimore in January 1850. Wilhelm Gericke led the first Boston Symphony performances of the "Haffner" Symphony in January 1885, subsequent BSO performances being given by Max Fiedler, Karl Muck, Bruno Walter, Serge Koussevitzky, Albert Stoessel, Georges Enesco, Fritz Reiner, Thor Johnson, Leonard Bernstein, Charles Munch, Pierre Monteux (in a Pension Fund concert given on his eighty-fifth birthday), Erich Leinsdorf, Jorge Mester, Charles Wilson, Erich Leinsdorf, James Levine, Stanislaw Skrowaczewski, Neville Marriner, Klaus Tennstedt, Vladimir Ashkenazy, Vittorio Negri, Christoph Eschenbach, Carl St. Clair, James Conlon, Sir Neville Marriner, Bernard Haitink (the most recent subscription performances, in October 2003), and Charles Dutoit (the most recent Tanglewood performance, on August 27, 2004). The score calls for two each of flutes, oboes, clarinets, and bassoons, two horns, two trumpets, timpani, and strings. The flutes and clarinets are a late addition, made when the composer recast the work into four movements.

The Haffner family of Salzburg has been immortalized through two compositions by Mozart, the *Haffner* Serenade, K.250(248b), of 1776, commissioned for a family wedding, and the *Haffner* Symphony, K.385, of 1782. Actually the symphony was originally intended simply to be another serenade, for use at the celebration given Sigmund Haffner, a boyhood chum of Mozart's, when he was elevated to the nobility in recognition of his generous benefactions made to the city. Leopold Mozart urgently requested some suitable music from Wolfgang. This happened not long after the younger Mozart's arrival in Vienna, when he was busy trying to establish himself in the capital with pupils and commissions for compositions and attempting to get ready for his forthcoming wedding to Constanze Weber, which was to take place on August 4. (Mozart carefully kept the wedding plans a secret from Papa until it was too late for him to interfere.)

Mozart's first reaction was that he was too busy: "I am up to the eyes in work," he wrote on July 20. But he promised to burn the midnight oil and was able to send individual movements via post, the last of them accompanied by a letter dated August 7. There is no evidence regarding the exact date of the premiere, but Leopold presumably prepared the serenade for performance, and we may assume that it was performed as Mozart wrote it—with an introductory march and a second minuet. The march survives as K.408/2(385a); the minuet is lost.

The next we hear of this music is in a letter of Wolfgang's to his father just before Christmas, asking Leopold to send "the new symphony which I composed for Haffner at your request." He was planning a concert for Lent (the most popular time for concerts, since opera houses and theaters were closed), and he wanted to include this new work. Leopold sent the original score back to Vienna; when Wolfgang saw it again, he wrote: "My new *Haffner* Symphony has positively amazed me, for I had forgotten every single



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note of it. It must surely produce a good effect." But he chose nonetheless to adapt it to fit better the normal canons of concert use—four movements (with only a single minuet) —and added parts for flutes and clarinets, which had been lacking in the serenade.

Mozart included the revised symphony on a concert that he gave on March 29, 1783. The program was arranged in a way that we would find very bizarre today, though it was the normal run of business at an 18th-century performance. The concert opened with the first three movements of the new symphony, followed by an aria, a piano concerto, an operatic *scena*, a keyboard fugue, and a vocal rondo—and then came the finale of the *Haffner* Symphony!

Even though it survives only in its four-movement form, the *Haffner* Symphony still recalls the many earlier serenades Mozart had composed for use in Salzburg in being generally lighter in construction, somewhat more loose-limbed than a normal symphony planned as such from the outset (after all, music at a party would not likely have had many listeners willing to follow a detailed musical argument with any degree of concentration). Gradually his serenades became more "symphonic" in a way that required the listener's full attention, rather than just the subliminal awareness that some music was going on in the background.

The pomp of the first movement is splendidly worked out with material based almost entirely on the opening gesture, with its dramatic octave leaps or their linear equivalent, running scales in eighths or sixteenths. The Andante is lush and delicately elaborate, filled with those graces we call "Mozartean." The minuet offers a vigorous and festive main section (whose grand melodic leaps remind us of the first movement) contrasting with a more graceful Trio.

The finale seems to be a reminiscence—whether intentional or otherwise, who can say?—of Osmin's comic aria "O wie will ich triumphieren" from *Die Entführung aus dem Serail*. The opera was first performed on July 16, 1782, just two weeks before the composition of this finale. Mozart's satisfaction with the Osmin aria, and his recollection of that recently performed score, may explain the complete fluency with which he noted down this movement in his manuscript, as if at a single sitting. He was also clearly pleased enough with the finale to use it, isolated from the rest of the work, as the concluding music for an entire concert. As he correctly recognized, this witty play of dynamics engineering the various returns of the rondo tune was the perfect vehicle to send the audience home in a cheerful mood.

—Steven Ledbetter

Steven Ledbetter was program annotator of the Boston Symphony Orchestra from 1979 to 1998. In 1991 his BSO program notes received an ASCAP/Deems Taylor Award. He now writes program notes for orchestras and other ensembles throughout the country, and for such concert venues as Carnegie Hall.

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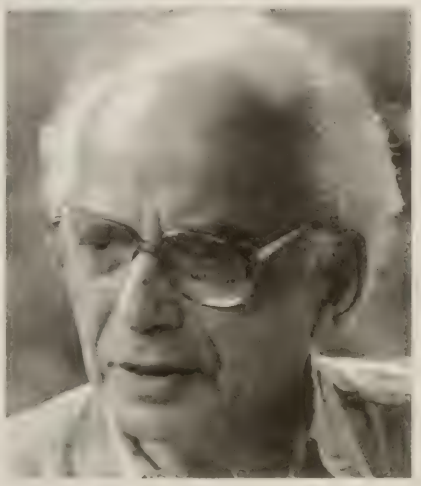
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George Perle
Transcendental Modulations (1993)



George Perle was born in Bayonne, New Jersey, on May 6, 1915, and lives in New York City. Transcendental Modulations *was commissioned by the Philharmonic Symphony Society of New York as part of the New York Philharmonic's 150th-anniversary celebrations, with funding supplied by the late Francis Goelet, one of the major music patrons of the last century and a frequent underwriter of new American works. Perle began the work in August 1992 and finished it the following June; the New York Philharmonic gave the premiere on November 21, 1996, with Jahja Ling conducting. These are the first performances of* Transcendental Modulations *by the Boston Symphony Orchestra. The score calls for four flutes (third doubling piccolo, fourth doubling piccolo and alto flute), three oboes, English horn, three clarinets (third doubling piccolo clarinet), bass clarinet, four bassoons (fourth doubling contrabassoon), four horns, four trumpets, four trombones (two tenor and two bass), tuba, timpani, xylophone, glockenspiel, vibraphone, chimes, tam-tam, bass drum, temple blocks, suspended cymbal, piano, harp, celesta, and strings. The duration of the piece is about twenty-three minutes.*

George Perle is one of the most versatile of America's major musical figures and has achieved renown in a number of fields: not only as a composer (he won the Pulitzer Prize for Music in 1986 for his Wind Quintet No. 4) but also as a teacher (at the University of Louisville, the University of California at Davis, and Queens College in New York) and as a theorist and commentator on 20th-century music. Given such a variegated and distinguished career, his award (also in 1986) of the coveted MacArthur Fellowship—known to everyone as the "genius grant"—came as no surprise. The eminent critic Andrew Porter has lauded Perle's work as a composer for "the vividness of [Perle's] melodic gestures, the lively rhythmic sense, the clarity and shapeliness of his discourse and, quite simply, the charm and grace of his utterance."

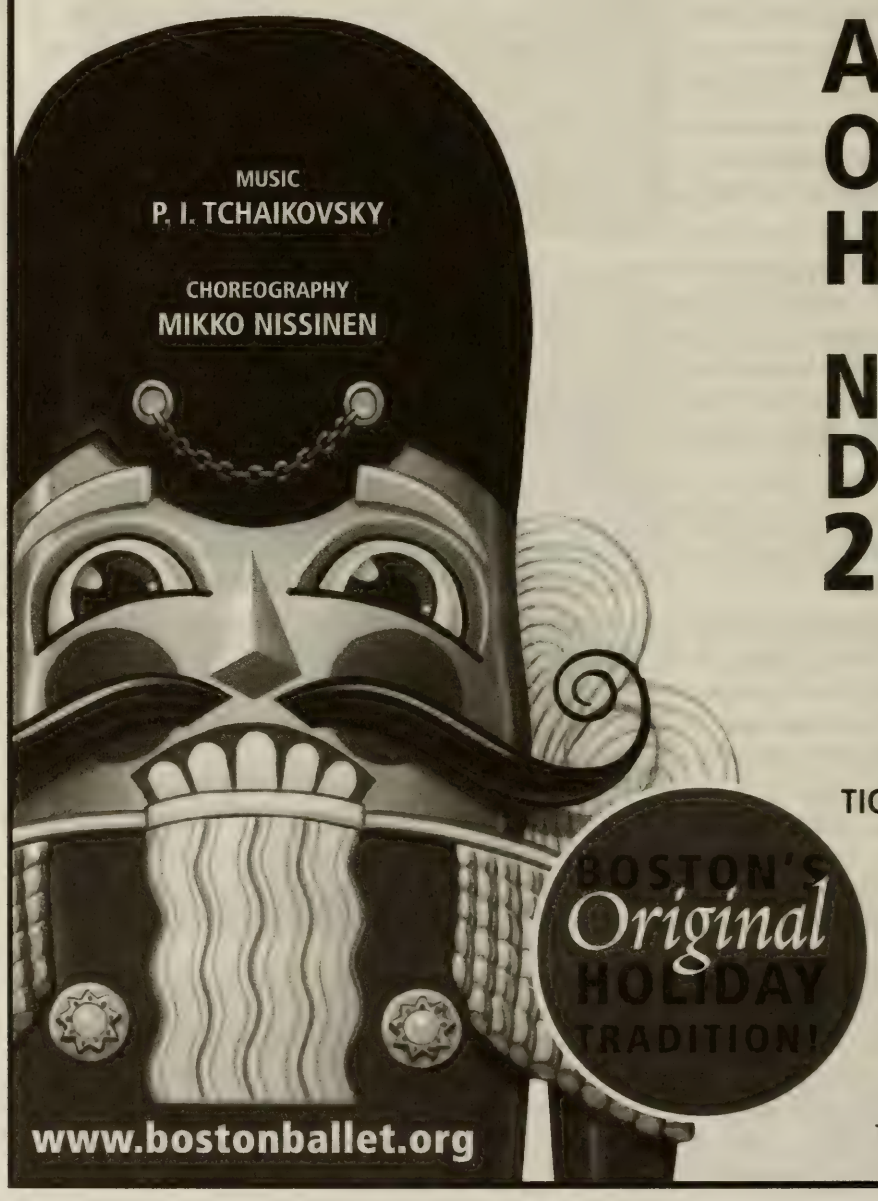
Perle has lived in New York for four decades, but he grew up in Chicago, and his music can be viewed as the product of both cities. Like the recent and current members of what is definitely a Chicago school—think of Ralph Shapey, Shulamit Ran, and, lately, Augusta Read Thomas—he is an unambiguous modernist whose music is constructed with the same unsentimental clarity of design that Mies van der Rohe put into his buildings on Lake Shore Drive. And yet there is a refined, *sotto voce* quality to his music—along with a kinetic impulse redolent of the Stravinsky-Balanchine ballets—that exudes a more Gothamesque idea of elegance. It is a combination of qualities that is directly observable in *Transcendental Modulations*. While the piece is obviously the product of a sensitive artist, it is significant (and highly unusual) that there are absolutely no descriptive tempo indications or expressive markings—no Allegros, no Adagios, no cantabiles, *nothing*—in the entire score. The work's emotional message embodies both Romantic ardor and a severely Classical respect for boundaries; like a grown child, it must make its way into the world alone.

If a third city can be brought into Perle's cosmology, then it is unquestionably Vienna. Perle was one of the first American composers to examine seriously the music of the twelve-tone composers of the Second Viennese School, and he became an authority on it. He is the doyen of Berg scholars; not only did he write *The Operas of Alban Berg*, a seminal two-volume study, but he was instrumental in persuading Berg's publishers, Universal Edition, to release the suppressed Act III of *Lulu*, which after its belated premiere at the Paris Opéra immediately took its place in the world repertory. Thousands

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of musicians (and innumerable listeners) have thus benefited from Perle's research, but none perhaps more than the composer himself, who realized that his own music needed the discipline that Berg's twelve-tone technique provided—and yet had no desire to imitate it slavishly. So he began to develop his own system of "twelve-tone tonality," which Larry Rothe, publications editor for the San Francisco Symphony, has described as "a still-evolving system of compositional rules and guidelines Perle has *deduced* over the years: by writing music, certainly, but also by analyzing the work of Schoenberg, Berg, Webern, Bartók, Stravinsky, Scriabin, [and] Debussy." As Perle explains, "I have a language that permits progression, and cadences, and keys. I can think in a systematic way about music... as [did] Mozart, Brahms, Palestrina, Schubert."

Despite his great love for Berg, Perle has never attempted the operatic form. Indeed, he rarely writes music with words at all; his compositions are exquisitely formulated solutions to musical problems that are best confronted in their abstract state. (A lovely exception to the rule is the composer's *Thirteen Dickinson Songs*, from 1978, which were sung by Lucy Shelton on a recent New York concert celebrating Perle's ninetieth birthday.) In *Transcendental Modulations*, Perle's journey arose from a slip of the tongue. While in conversation, he meant to remark that a late friend had practiced TM, or "transcendental meditation," but in conversation the words came out as "transcendental

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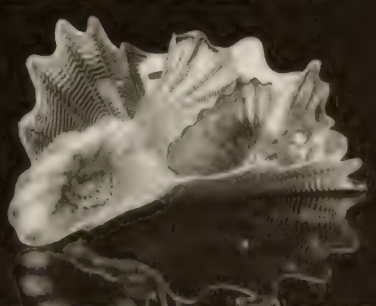
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modulation." In music, the word "modulation" refers to the way composers move from one tonal center to another—something Perle does constantly in *Transcendental Modulations* in a complex but accessible way that recalls the phrase structures of pre-modernist tonal music. Throughout the piece, there is a remarkable, and rewarding, correlation between the flow of consonance and dissonance and the expressive intentions of Perle's ingratiating musical gestures.



Bradford F. Herzog

George Perle with his wife Shirley at Jordan Hall at the New England Consrvatory, March 1987

As Michael Steinberg remarked in a note for the Philharmonic premiere, *Transcendental Modulations* "is a piece made of vividly profiled ideas." Those ideas, however, are carefully built into sections, delineated by a system of no less than twelve interrelated tempo indications, all abstract (Tempo II, III, etc.). The first section is worth some discussion, since it is the basis for much that follows. A mysterious chord is built up in the bassoons, then passed to the clarinets. Two of these instruments, by way of a swift, upward arpeggiation (reminiscent of a famous passage in Stravinsky's *Petrushka*), pass it to the oboes, who make a little sport with it before the texture broadens to include the strings, which support a restless oboe solo with tremolo chords played *sul ponticello* (hence the scratchy sound). After a climax in the winds, the music collapses into the depth of the cellos and basses, a passage that radiates a dusky, Viennese tinge. After the entire section, varied and extended, is repeated at a slightly higher pitch level—with an upward "modulation" in the emotional pitch as well—the work expands outward like a great sea, using endless developments of these ideas, along with two new ones, both in the violins: a very quick, oscillating movement of two chords, and an ardent melody in octaves alternating long notes with short ones.

A little later, when that melody is expanded upon by the solo violin, entering in a dialogue with the different families of the wind section, we understand that Perle's orchestration (which, given the size of the orchestra, is remarkably restrained) has an operatic element—the soloists as leading ladies and gentlemen, the various instrumental families as choruses and ensembles. (Near the end of the work, a solo viola dares to raise its voice against the brass.) Sometimes the dialogue is intrafamilial, as in two long sections for the strings alone; the second of these is a threnody, ardent and vulnerable, which reminds us that this is a work not only about modulations but about mortality as well. But there are a number of vigorous scherzo passages to enliven the texture, and the gently resigned return of the opening music at the close of the work lends the whole piece a kind of stoic gravity—an acceptance of nature's processes, a sense of logic to which Perle, in his scrupulous workmanship and delectable style, pays a moving tribute.

—Russell Platt

Russell Platt, the winner of two Charles Ives Awards from the American Academy of Arts and Letters, is a music editor and critic at *The New Yorker* and a noted American composer.

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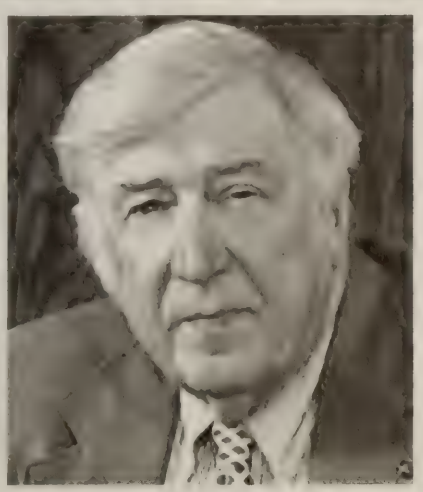
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Gunther Schuller
Spectra (1958)



Gunther Schuller was born in New York City on November 22, 1925, and lives in Newton, Massachusetts. He began planning Spectra *in 1956 and completed it in 1958 to fulfill a commission from the Board of Directors of the New York Philharmonic, who requested the work as a parting gift for the orchestra's retiring music director, Dimitri Mitropoulos, who had suggested Schuller for the commission. The piece is dedicated to Mitropoulos, who led its world premiere with the New York Philharmonic on January 14, 1960. The composer conducted the Boston Symphony Orchestra's only previous performances of* Spectra, *in subscription performances on March 27 and 28, 1970, and the following summer at Tanglewood, on August 21, 1970. The score calls for piccolo, two flutes, alto flute, three oboes, two English horns, E-flat clarinet, B-flat clarinet, A clarinet, bass clarinet, three bassoons, contrabassoon, four horns, trumpet in D, three trumpets in C, three trombones, tuba, timpani, percussion (four players suggested: second timpani, bass drum, bongo, snare drum, three tom-toms, tambourine, tam-tam, medium gong, four suspended cymbals, bells, four antique cymbals, and two triangles), harp, eighteen first violins, sixteen second violins, twelve violas, twelve cellos, and nine double basses. The orchestra is distributed onstage in non-traditional fashion, with five mixed groups of "solo" instruments in a central arc, with an outer arc being the remaining string body, and the percussion at the rear of the stage (see diagram on the next page).* Spectra *is about twenty-one minutes long.*

The postwar decade of the 1950s was a time in which composers and other artists, with motivations ranging from the joy of exploration to hostile rejection of the status quo, set out to reinvent (or at least expand) the nature of their art. For Gunther Schuller, given the evidence of the scope and intensity of his musical pursuits, clearly the former attitude applied. In addition to composing, he was a performer on horn in both the classical and jazz worlds; he arranged for jazz ensembles, and was in the beginning stages of what would become an important conducting career. After he stopped performing on horn later in the decade, he added the activities of author, teacher, educational administrator, publisher, and broadcaster to his resumé. He has been one of the best-known and most admired American musicians of his generation for the past fifty years.

Schuller began his professional life as a precociously gifted horn player. He took a job at age seventeen as principal horn of the Cincinnati Symphony and was soloist in the premiere of his own Horn Concerto No. 1 with that orchestra at age nineteen. In 1945 he joined the horn section of the Metropolitan Opera Orchestra, becoming principal in 1948, a position he held until 1959. At the same time he played with Miles Davis and Gil Evans and other cutting-edge jazz performers—he has said that he was the only musician who was performing with both Miles and Toscanini. In the 1950s Schuller teamed up with the Modern Jazz Quartet and John Lewis and developed what he termed "third stream" music—a melding of jazz with progressive classical music, combining the freedoms and developmental techniques associated with the former with the highly developed formal processes of the latter. The "third stream" became a highly influential aesthetic for the younger generation of musicians.

After putting his horn aside, Schuller took on a variety of educational positions. In 1963 he became acting head of the composition program at Tanglewood, working with Aaron Copland at first and later succeeding his older colleague as head of the program. He was also artistic administrator of the Tanglewood Music Center from 1970 until



Orchestral seating plan for Schuller's "Spectra" as shown in the score, with the string players represented by the numbered boxes

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1984. He was president of the New England Conservatory in Boston from 1967 until 1977, instituting the jazz studies programs there, and has been, in general, largely responsible for introducing many students of jazz to the classical world and vice versa. Also at the New England Conservatory he helped spark an international revival of interest in ragtime music, particularly the work of Scott Joplin. Later in the decade he founded his own music publishing company and record label to promote the underserved music of contemporary composers. In his "free time" he has written several books, beginning with the still-used *Horn Technique* in 1962 and including two important volumes on the history of jazz; *Musings*, a collection of essays; and *The Compleat Conductor*, outlining his views on the subject of orchestral conducting. He has recently finished the first of a projected two volumes of his memoirs, to be published in future by Oxford University Press.

As a composer, Schuller was essentially self-taught—or rather, like the composers of the past, he learned through taking part in the performances of the great works and by studying their scores. Except for a few pieces, he has rarely employed jazz in his concert works; his style was at first influenced by Schoenberg and Webern, specifically, and by the Western classical tradition. He is a prolific composer, having written more than 180 pieces ranging from opera to solo works. Many have been performed by the BSO or at Tanglewood; this past summer, Fellows of the Tanglewood Music Center under the composer's direction premiered his Grand Concerto for Percussion and Keyboards, a major work for eight percussionists (performing on more than 100 instruments), piano, celesta, and harp, during Tanglewood's Festival of Contemporary Music. The BSO gave the premieres of his *Deaï* for three orchestras (1979) and *Museum Piece* (1970), the latter written for the centennial of Boston's Museum of Fine Arts, and has performed, all told, ten different Schuller scores. Schuller has written for every other major American orchestra as well as many other ensembles in the U.S. and abroad. He has been recognized with a Pulitzer Prize for his *Of Reminiscences and Reflections* (1993), a MacArthur Fellowship, and the Gold Medal in Music from the American Academy of Arts and Letters, among many other honors.

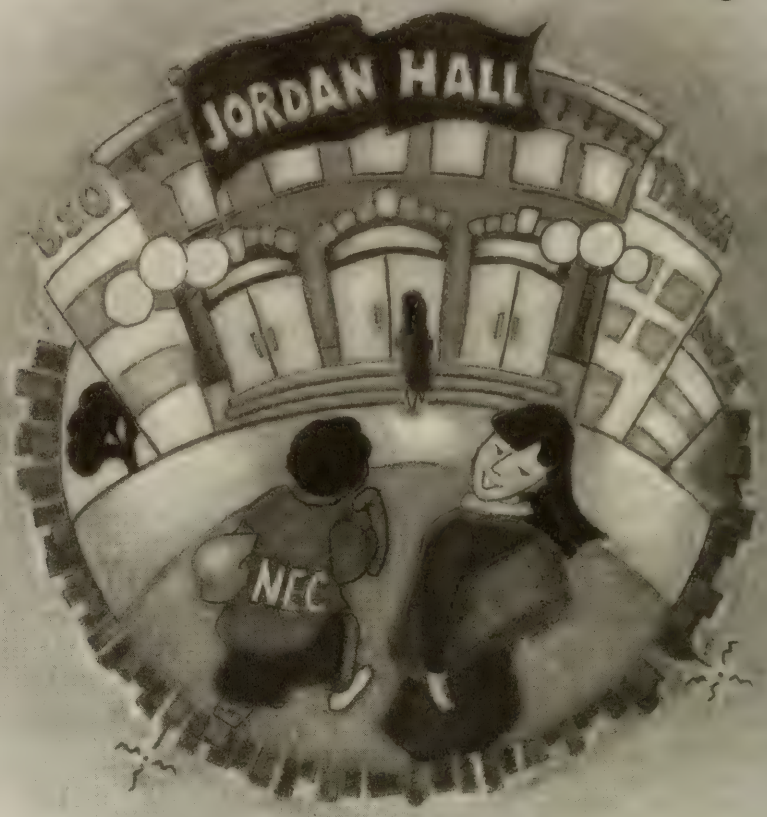
In his compositional output, Gunther Schuller's favored medium by far has been the orchestra, and even more particularly the concerto genre; he has written literally dozens of works for soloist (or small ensemble) with orchestra. *Spectra* is itself a concerted work, a kind of radically re-envisioned concerto for orchestra in which the ensemble is partitioned into groups of soloists, repositioned onstage to better delineate the musical argument. Schuller was not alone during this time in making a case for a shake-up of the traditional orchestral seating arrangement that had been codified since perhaps the mid-eighteenth century.* The Canadian-American composer Henry Brant was the most radical in this pursuit (his *Antiphony I*), along with Karlheinz Stockhausen in Europe (with *Gruppen* for three orchestras). In an early program note on *Spectra*, Schuller describes his reasons for the unusual seating plan as

> the result of my longstanding activities as an orchestral musician. Sitting in orchestras virtually every day of my life and often having to face, as a player, acoustically insurmountable ensemble problems, I became very conscious of the inadequacy *for contemporary music* of the conventional nineteenth-century orchestral seating plan.... I therefore devised a seating plan which conforms more to the variegated

*Codified? Maybe not: although the tendency since the Baroque era has been to group like instruments (violins or violas together, woodwinds together, brass together, and so forth), the placement of these groups in a performance space has been anything *but* settled. Even today, orchestras of different cities, or under different conductors, or in different venues, might have instrumental sections seated in different areas of the stage. Specific grouping of *unlike* instruments, as in *Spectra*, is still very unusual and is largely a late-20th-century development. In addition to the two examples noted above, one can also look to Berio's *Formazioni* and *Coro* and Boulez's *Rituel in memoriam Bruno Maderna*, among many others.

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color possibilities of the modern orchestra, thus making performance more practical. The seating plan for *Spectra* also splits the orchestra into seven groups—five of them of various chamber music sizes—which can operate independently or be joined at any time into a single unit.

This regrouping of the orchestra led to the possibility of incorporating into the very structure of the work (not as mere effects) antiphonal ideas. And this in turn suggested another concept not normally found in music, namely the extra dimension of space. *Spectra* develops this idea in various ways, at times causing sounds literally to travel from one side of the stage to the other.



BSO Archives

Gunther Schuller teaching at Tanglewood in the mid-1960s

Schuller also clarifies the title of the piece as reflecting the idea of the sonic spectrum—the harmonic-series-based tone colors of the instruments and groups of instruments—as being integral to the composition, leading from Schoenberg's precedent of *Klangfarbenmelodie*, or "tone-color melody," in which changes in timbre propel the music in much the same way a melody of pitches (i.e., a tune) might. There are touches of Stravinsky and Varèse as well, in the dynamic juxtaposition of sheer masses of sound and the buildup of small repeating phrases into vibrant, complex sonic textures. In a live performance, Schuller's disposition of the orchestra and its relationship to the piece itself takes us out of a complacent attitude toward the performers and rejuvenates our sense of the ensemble as a physical and active presence.

The piece is in a single movement, although there are a couple of momentous changes in mood marking structural seams, so that the piece is virtually a three-movement form, fast–slow–(quasi-) fast. The first section is fairly dense and lively. At about the eight-and-a-half-minute mark, following a long crescendo of very active music, there is a pause followed by quiet, sustained music, featuring many recitative-like solos for winds. Another change (about 17 minutes in) brings the final section, which is agitated and fragmented. The full orchestra sounds a sharp, vast chord at the close.

—Robert Kirzinger

BSO 125

A Look Back: The American Premiere of Debussy's "La Mer"

The critical response to the first American performance of Debussy's "La Mer," given by the BSO with Karl Muck conducting on March 1, 1907, and also to the first New York performance given by the BSO several weeks later at Carnegie Hall, reveals that music quite like this had never been heard before. Many of the reviews, like Louis C. Elson's in the Boston Advertiser, were harshly negative. Kent Perkins, in the Boston American, concluded that "one can see and hear the ocean better at Nahant or Marblehead Neck." Others, like Philip Hale, later to become the Boston Symphony's program annotator but then writing for the Herald, were more circumspect.

Louis C. Elson
in the
Boston Advertiser

When we read the title of the first of the sea-sketches by Debussy—"from Dawn till Noon on the Ocean"—we feared that, in accordance with modern realism, we were to have a movement seven hours long. It was not so long, but it was terrible while it lasted. We do not wish to treat a prominent composer flippantly; we find some musicians for whom we have the highest respect going into ecstasies over this work and we have honestly endeavored to put ourselves into a receptive mood and to discern its beauties. We have failed. We can find little else but shreds and patches, and the eternal bleatings of muted horns and cacklings of oboes breed only contempt.

Even the despised Mendelssohn has given more graphic sea-music in his "Hebrides Overture," while there is more flavor of the ocean in the first 50 measures of the "Flying Dutchman" overture than in the entire Debussy work. The first movement of Rubinstein's "Ocean Symphony" also stands far above this tone picture and in the same field.

Frenchman are notoriously bad sailors, and a Gallic picture of the sea is apt to run more to stewards and basins and lemons than to the wild majesty of Poseidon. There was, however, much glow of orchestration in the second movement and the brilliant performance of the finale was sufficient to arouse the audience. Dr. Muck was recalled twice at the end, and finally caused the orchestra to rise to acknowledge the applause. We were as mystified at the end as at the beginning. We clung, like a drowning man, to a few fragments of the tonal wreck, a bit of a theme here and a comprehensible figure there, but finally this muted horn sea overwhelmed us. If this be Music we would much prefer to leave the Heavenly Maid until she has got over her Hysterics.

Philip Hale
in the
Boston Herald

There are some who insist that music written even by the most imaginative, skilful and audacious composer cannot portray a scene in nature or a phenomenon of nature so effectively, either by an attempt at photographic realism, by "impressionism," or by subtle suggestion, as a painting or a page of printed words....

Look over the works of the seascapists in music. Mendelssohn, Rubinstein, Rimsky-Korsakoff, Paul Gilson and others. Let them rage and howl and bluster or mimic the treacherous calm and deceitful merriment. How far are they from depicting "the spasm of the sky and the chatter of the sea!"

Thus do some cry out against this specific portraiture in music.

But the sea is very old and it is still young; it is monotonous and it is terrible in its variety of expression. The same sea that was to Aeschylus as multitudinous laughter was so dreaded by John on Patmos that in the heaven he saw in the wondrous vision there is no sea. Is it not possible for a composer who is on intimate terms with the ocean to express in tones some of its characteristics? Are there no measures in two overtures of Mendelssohn, in the first movement of the "Ocean" symphony, in "Scheherazade," in "Sadko" and in Gilson's symphonic poem that bring the sea irresistibly to mind, and that without aid of programme?

Nor is there any need of programme to catch the meaning of Debussy's "Sketches." Whether these sketches belong to music or to a new art is a question that need not now be discussed. Nor is it necessary to speak about Debussy's strange and surprising musical material. The question is simply this: Does he succeed in his purpose? And here the

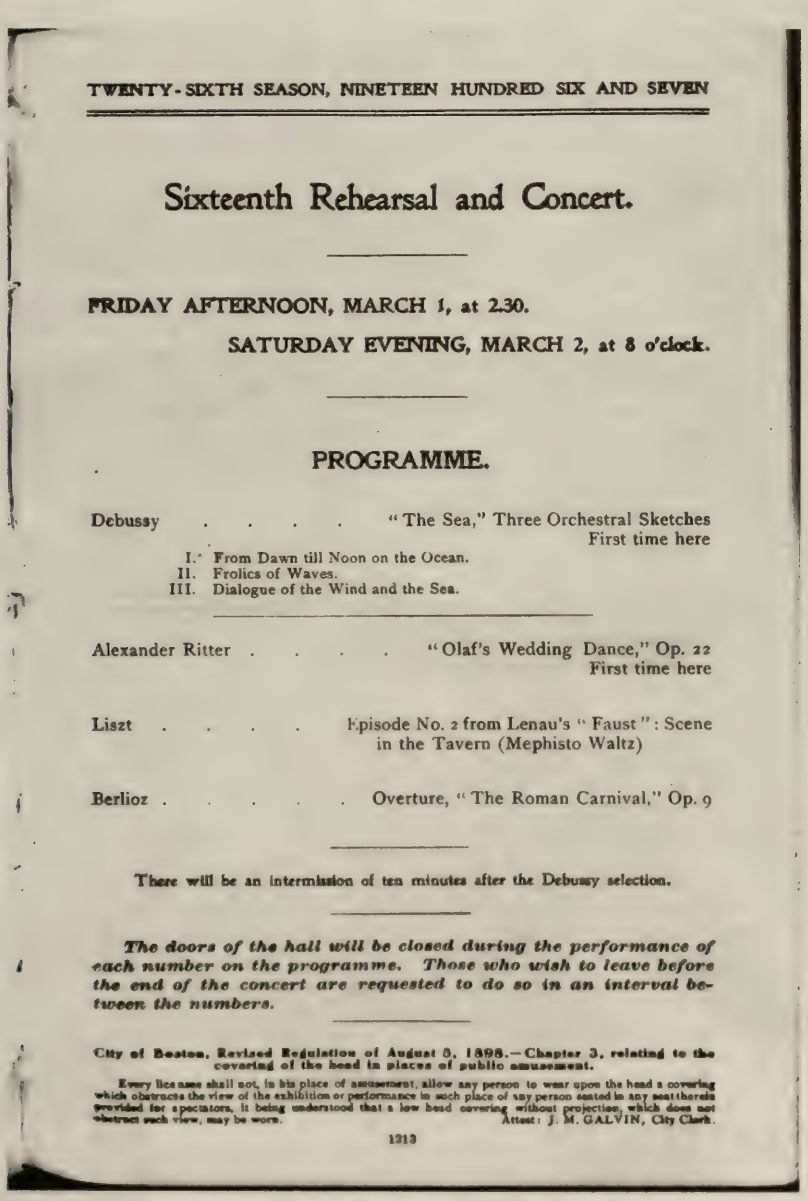
individuality of the hearer enters into the answer....

The sketches are more than a remarkable tour de force; they are something more than essays in a strange language. The hearer must cast aside all theories about how music should be written; he must listen in good faith.

As heard last night, and the performance was one of extraordinary brilliance, the first and the second movements seemed the more poetic and at the same time realistic. The third, while it was impressive and at times admirably mimetic, did not seem so clearly imagined or so convincingly expressed. It would be impossible to give any analysis in the most general way of any one of the movements, for they are as shifting and capricious as the sea itself. There are fragments of themes; there are themes that might be called typical motives, which are of exquisite beauty, but all these themes float on the waves of sound; they are lost; they reappear.

This music is to be heard, rather than talked about. To some, curious and expectant, but without prejudice, it was perhaps chaotic and unintelligible. Others were interested only in the unusual harmonic progressions and in the strange use of familiar instruments. And there were others to whom this music was a highly poetic expression of the sea and its mystery. The sketches are at least an answer to those who have insisted that Debussy's melodic vein is weak and that he lacks virility.

Music so strange, so fascinating, so perplexing, should be heard more than once in a season. It is a pity that the sketches are not on the programme of the concert this week.



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II. Frolics of Waves.
III. Dialogue of the Wind and the Sea.

Alexander Ritter "Olaf's Wedding Dance," Op. 22
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Claude Debussy
La Mer, Three symphonic sketches



Achille-Claude Debussy was born at St.-Germain-en-Laye, France, on August 22, 1862, and died in Paris on March 25, 1918. He began work on La Mer *during the summer of 1903 and completed the score in March 1905, though he continued to make revisions for many years. Camille Chevillard conducted the Lamoureux Orchestra in the first performance on October 15, 1905, in Paris. Karl Muck and the Boston Symphony Orchestra gave the American premiere on March 1, 1907, later BSO performances being led by Pierre Monteux, Serge Koussevitzky, Dimitri Mitropoulos, Richard Burgin, Charles Munch, Ernest Ansermet, Vladimir Golschmann, Jean Martinon, Pierre Boulez, Michael Tilson Thomas, Eugene Ormandy, Erich Leinsdorf, Joseph Silverstein (including the BSO's most recent Tanglewood performance, on August 20, 1982, though David Zinman led it there more recently on July 10, 1994, with the Minnesota Orchestra), Sir Colin Davis, Pascal Verrot, Seiji Ozawa, Marek Janowski, Robert Spano, and Bernard Haitink (including the most recent subscription performances, in October 2003).* La Mer *is scored for two flutes and piccolo, two oboes and English horn, two clarinets, three bassoons and contrabassoon (the latter in the third movement only), four horns, three trumpets, two cornets à piston (third movement only), three trombones, bass tuba, timpani, cymbals, tam-tam, triangle, glockenspiel, bass drum, two harps, and strings. The string section Debussy hoped for was an unusually large one, including sixteen cellos.*

Debussy had very little real experience of the sea, and that usually from the vantage point of a sandy beach. Yet among the few views of his childhood that the unusually private composer vouchsafed to the world was the occasional affectionate reference to summer vacations at Cannes, where he learned to love the sea. His parents even made plans that he should become a sailor (a life that could hardly have suited him for long), but they were scotched when a certain Mme. Mauté, who was giving the nine-year-old boy piano lessons, discovered his musical talent, and within a year he was studying piano and theory at the Paris Conservatoire.

Still, when he came to write *La Mer* thirty years later, Debussy commented that he was able to draw upon "innumerable memories" and that these were "worth more than reality, which generally weighs down one's thoughts too heavily." In the meantime, Debussy's memories were charged with images drawn from literature and art. One hint of a source for the piece comes from the title Debussy originally thought of giving the first movement: "Calm sea around the Sanguinary Islands." This was, in fact, the title of a short story by Camille Mauclair that had apparently been published in 1893 ("Îles Sanguinaires" is the French name for Sardinia and Corsica). It is even conceivable that Debussy was thinking of writing a sea-piece using this title as early as the 1890s, though in fact the first clear reference to *La Mer* comes from a letter of September 12, 1903, to André Messager: "I am working on three symphonic sketches under the title *La Mer*: *Mer belle aux Îles Sanguinaires*; *Jeux de vagues*; and *La Vent fait danser la mer*." Only the second of these titles ("Play of the Waves") remained in the final version. The first came from Mauclair's story, to be changed in the end to "From Dawn to Noon on the Sea." The last ("The Wind Makes the Sea Dance") was later turned into the rather more neutral "Dialogue of the Wind and the Sea."

But the most direct inspiration for *La Mer* was probably from art. Debussy had admired the sea paintings of Turner, with their misty impalpability, which had been on display in Paris and which he may also have seen during London visits in 1902 and

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1903, shortly before he began composing *La Mer*. Still more influential were the Japanese artists Hokusai and Hiroshige, whose work became enormously popular in France by the end of the nineteenth century. When the score of *La Mer* was published, Debussy requested that the cover design include a detail of Hokusai's most famous print, "The Hollow of the Wave off Kanagawa," the part showing the giant wave towering above and starting to curve over in its downward fall, its foaming billows frozen in a stylized pattern that almost resembles leaves on a tree.

Debussy came to *La Mer* soon after the great success of his one completed opera *Pelléas et Mélisande*, performed to great acclaim in April 1902. In the following years, he showed a new confidence in his art, prolifically turning out the second set of *Fêtes galantes*, the first set of *Images* for piano, and the brilliant piano solo *L'Îsle joyeuse*, as well as *La Mer*. Moreover he may well have expected *La Mer* to be even more successful with the public than the opera had been, if only because the music was more assertive than that of the opera (whose whole dramatic point is inactivity, faithfully mirrored in the music). *La Mer*, for all of Debussy's modesty in calling it simply "three symphonic sketches," is nothing less than a full-fledged symphony, with interrelationships between the movements and an artful balance of tension and repose, climax and release. It has been called the greatest symphony ever written by a French composer.



Hokusai's "Hollow of the Wave off Kanagawa"

But the work at its premiere caused violent controversy, with assessments ranging from "the composer's finest work" to "lifeless as dried plants in a herbarium." The rehearsals had been marked by overt objections from the members of the orchestra. Debussy later told Stravinsky that the violinists had tied handkerchiefs to the tips of their bows in rehearsal as a sign of ridicule and protest. Part of the reason may have been non-musical: Debussy was, at just that time, an object of scandal. In the autumn of 1903 he had met Emma Bardac, the wife of a banker. In June 1904 he left his wife and moved into an apartment with Bardac, where they lived for the rest of Debussy's life. In October his wife attempted suicide, and a number of Debussy's friends broke off relations with him.

The mixed impression of the premiere was reversed when Debussy himself conducted *La Mer* in Paris on January 19 and 26, 1908—even though he had never before conducted an orchestra. Yet, as he wrote later, "One of my main impressions is that I really reached the heart of my own music." The two performances were spectacularly successful in a way Debussy had not seen since the premiere of *Pelléas*. (To give credit where credit is, at least in part, due, the orchestra had been prepared by Eduard Colonne before the composer took over for the last rehearsals.)

By that time Karl Muck had already led the Boston Symphony Orchestra in the American premiere, on which occasion the reactions also covered a wide gamut (see page 40 of this program book). Kent Perkins, in the *Boston American*, decided that "one can see and hear the ocean better at Nahant or Marblehead Neck." Louis C. Elson, in the *Advertiser*, was sarcastically negative: "Frenchmen are notoriously bad sailors, and a Gallic picture of the sea is apt to run more to stewards and basins and lemons than to

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the wild majesty of Poseidon.... If this be Music we would much prefer to leave the Heavenly Maid until she has got over her Hysterics." But Philip Hale (later the BSO's program annotator), in the *Sunday Herald*, though unable to "explain" the piece, found it full of fascination: "The sketches are more than a remarkable tour de force; they are something more than essays in a strange language. The hearer must cast aside all theories about how music should be written; he must listen in good faith." Certainly *La Mer* has never been amenable to the simple summaries of formal elements such as "sonata form" that can at least give direction to the listener's perceptions of, say, a classical symphony. The use of orchestral color is more immediately identifiable than melodic shapes, though these play a crucial role in the work as well, and the harmonies are *sui generis*.

The first movement's title, "From Dawn to Noon on the Sea," is not intended to prescribe a particular program but merely to indicate a progression from near darkness, in which objects are indistinct, to brightness, in which they are clearly perceptible. (Debussy's friend Erik Satie, always a joker, and one who loved inventing elaborate titles for his own music, once commented to Debussy that he "particularly liked the bit at a quarter to eleven.") Debussy's pictorialism is wonderfully evocative in its suggestion of indistinct outlines that gradually appear to view, the light evidently breaking forth in the undulating tremolos of the strings just at the moment that the principal key, D-flat major, is established. The horns resound with melodic shapes using pentatonic scales over a moving cello line that is also pentatonic. Since this five-note scale is often used by composers to symbolize the orient, at least one commentator has suggested, possibly with tongue in cheek, that Debussy chose to open in this way because, of course, the sun rises in the east! A striking change comes with a new theme in the cellos, which seem at first to bring the motion to a halt and then proceed in wavelike triplets, which build to the movement's climax.

The second movement, "Play of the Waves," is a lighter scherzo, scored with extreme delicacy. It is a lighter interlude between the stormy and emphatic passions of the first and last movements.

"Dialogue of the Wind and the Sea" begins with an evident pictorial image: the waves softly surging up in the low strings, answered by the winds—the woodwinds, in fact—blowing high up in chromatic shrieks. The struggle of wind and waves is developed at length, turning to material drawn from the opening movement, and building to a brilliant sunlit conclusion.

—Steven Ledbetter

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The best sources of information on George Perle's career and music are the article in The New Grove Dictionary of Music and Musicians (2001 edition) by composer Paul Lansky, and the excellent George Perle website, www.georgeperle.com, which includes up-to-date biographical information, lists of works and publications, upcoming events, and discography. Perle (like Gunther Schuller) is the author of several books, although these are mostly of interest to the music professional (and specifically composers). These are *Serial Composition and Atonality: An Introduction to the Music of Schoenberg, Berg and Webern* and *Twelve-Tone Tonality* (both University of California Press hardcover), *The Operas of Alban Berg, Vol. I: Wozzeck*, *The Operas of Alban Berg, Vol. II: Lulu*, and *The Listening Composer* (all University of California Press paperback); *The Right Notes: 23 Selected Essays on 20th-Century Music* (Pendragon Press), and *Style and Idea in the "Lyric Suite" of Alban Berg* (Pendragon Press paperback).

The only available recording of George Perle's *Transcendental Modulations* is Leon Botstein's with the American Symphony Orchestra, released in spring 2005 (New World Records, with Sessions's Symphony No. 8, Copland's *Inscape*, and Rands's *... where the murmurs die...*). A good collection of some of his orchestral works includes his Piano Concerto No. 1, Sinfonietta No. 2, and Adagio for Orchestra, all led by Gerald Schwarz, and *Three Movements* for Orchestra led by David Epstein (Albany Troy). Pianist Michael Boriskin recorded a substantial selection of Perle's works for solo piano, including the Six New Etudes, the Short Sonata, and other works (New World). Perle's Pulitzer Prize-winning Wind Quintet No. 4, along with the first three wind quintets, were recorded by the Dorian Wind Quintet (New World).

The article on Gunther Schuller in the New Grove Dictionary of Music and Musicians is by Richard Dyer (with a works list by Norbert Carnovale). The article in the previous (1980) New Grove is by Austin Clarkson. Much useful information can also be found on the website of Schuller's publisher, G. Schirmer (www.schirmer.com). Schuller himself (like George Perle) is the author of several books, all of which are available in paperback from Oxford University Press. Most useful from a standpoint of learning about Schuller's musical interests is the collection of essays entitled *Musings*. His *The Compleat Conductor* is a thesis on the primacy of the composer's intentions as revealed in the score and a critique of conducting styles. He has written two volumes of jazz history: *Early Jazz: Its Roots and Development* (winner of the ASCAP Deems Taylor Award in 1969) and *The Swing Era: The Development of Jazz 1930-1945*. Schuller has also recently



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finished a first volume of memoirs, to be published by Oxford University Press.

James Levine recorded Schuller's *Spectra* with the Chicago Symphony Orchestra, but this is currently not in the catalog (Deutsche Grammophon, with music of Carter, Cage, and Babbitt). Among available recordings of Schuller's orchestral music are his *An Arc Ascending*, *Seven Studies on Themes of Paul Klee*, *Vertige d'Eros*, and *Meditation* with the composer conducting the Hannover Radio Philharmonic Orchestra (GM Recordings). *Seven Studies on Theme of Paul Klee* is close in its sound-world to *Spectra*. There is also his Pulitzer Prize-winning orchestral work, *Of Reminiscences and Reflections*, on a disc with the Concerto for Organ and *The Past is the Present*, all works from the early 1990s with the North German Radio Symphony Orchestra conducted by the composer (New World Records). Three of Schuller's concertos—his Horn Concerto No. 1, Piano Concerto, and Bassoon Concerto—are available on disc together (GM Recordings). BSO principal bass Edwin Barker is soloist in a recording, released in early 2005, of Schuller's Concerto for Double Bass with the composer conducting the Pro Arte Chamber Orchestra, on a disc with works for double bass by Vanhal, Tom Johnson, and Theodore Antoniou (GM Recordings).

—Robert Kirzinger

The important modern biography of Mozart is Maynard Solomon's *Mozart: A Life* (HarperPerennial paperback). Stanley Sadie's Mozart article from The New Grove Dictionary (1980) was published separately as *The New Grove Mozart* (Norton paperback). The revised entry in the 2001 Grove is by Sadie and Cliff Eisen; this has now been published separately as a new *New Grove Mozart* (Oxford paperback). Alfred Einstein's *Mozart: The Man, the Music* is a classic older study (Oxford paperback). Robert Gutman's *Mozart: A Cultural Biography* is an important recent addition to the Mozart bibliography (Harcourt Brace Jovanovich/Harvest paperback). "Musical lives," a recent series of readable, compact composer biographies from Cambridge University Press, includes John Rosselli's *The life of Mozart* (Cambridge paperback). Michael Steinberg's program note on the *Haffner* Symphony is in his compilation volume *The Symphony–A Listener's Guide* (Oxford). Neal Zaslaw's *Mozart's Symphonies: Context, Performance Practice, Reception* provides a detailed survey of Mozart's works in the genre (Oxford paperback). Among other books on the composer, *The Mozart Compendium: A Guide to Mozart's Life and Music*, edited by H.C. Robbins Landon, includes an entry by Cliff Eisen on the symphonies (Schirmer). Robbins Landon also provided a chapter on the Mozart symphonies for *A Guide to the Symphony*, edited by Robert Layton (Oxford paperback). Volkmar Braunbehrens's *Mozart in Vienna, 1781-1791* provides a full picture of the

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composer's final decade (HarperPerennial paperback). Peter Clive's *Mozart and his Circle: A Biographical Dictionary* is a handy reference work with entries about virtually anyone you can think of who figured in Mozart's life (Oxford).

James Levine recorded all of Mozart's symphonies with the Vienna Philharmonic between 1984 and 1989. The *Haffner* was included in the boxed set of Mozart's "mature symphonies," 21-41 (Deutsche Grammophon). More recently it became available in the four-disc box "James Levine, A Celebration in Music: A 60th Birthday Tribute," a compilation drawn from his recordings with the Chicago Symphony, Vienna Philharmonic, Berlin Philharmonic, and the MET Orchestra (Deutsche Grammophon). Other recordings of the *Haffner* Symphony include (listed alphabetically by conductor) Hans Graf's with the Orchestra of the Salzburg Mozarteum (Laserlight), Charles Mackerras's with the Prague Chamber Orchestra (Telarc), Neville Marriner's with the Academy of St. Martin in the Fields (EMI), and George Szell's with the Cleveland Orchestra (Sony).

Edward Lockspeiser's *Debussy: His Life and Mind*, in two volumes, is the standard study of the composer (Macmillan). *The life of Debussy* by Roger Nichols is in the useful series "Musical lives" (Cambridge paperback). Nichols provided the Debussy article for the 1980 edition of The New Grove Dictionary of Music and Musicians. The Debussy entry in the revised Grove (2001) is by François Lesure and Roy Howat. Still interesting and useful for its wealth of contemporary documentation is Léon Vallas's *Claude Debussy: His Life and Works*, translated from the French by Maire and Grace O'Brien and published originally in 1933 (Dover paperback). Marcel Dietschy's *La Passion de Claude Debussy*, edited and translated—as *A Portrait of Claude Debussy*—by William Ashbrook and Margaret G. Cobb, is another useful biographical study (Oxford). Two recent collections of essays are of interest: *Debussy and his World*, edited by Jane F. Fulcher (Princeton University paperback), and *The Cambridge Companion to Debussy*, edited by Simon Trezise and Jonathan Cross (Cambridge University Press).

The Boston Symphony Orchestra has recorded *La Mer* four times, under the direction of Colin Davis (in 1982, for Philips), Charles Munch (in 1956, for RCA, and virtually never out of the catalogue since its initial release), Pierre Monteux (1954; RCA), and Serge Koussevitzky (1938-39; RCA). The many other recordings of *La Mer* include entries by Pierre Boulez with the Cleveland Orchestra (first for Sony, later for Deutsche Grammophon), Charles Dutoit with the Montreal Symphony (Decca), Bernard Haitink with the Concertgebouw Orchestra of Amsterdam (Philips), Herbert von Karajan with the Berlin Philharmonic (Deutsche Grammophon), Esa-Pekka Salonen with the Los Angeles Philharmonic (Sony Classical), and George Szell with the Cleveland Orchestra (Sony). There is also a new live recording with Sir Simon Rattle conducting the Berlin Philharmonic (EMI). Important historic recordings include Arturo Toscanini's with the NBC Symphony Orchestra from 1950 (RCA) and Guido Cantelli's with the Philharmonia Orchestra from 1954 (EMI).

—Marc Mandel

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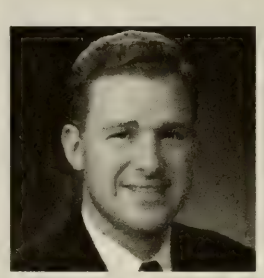
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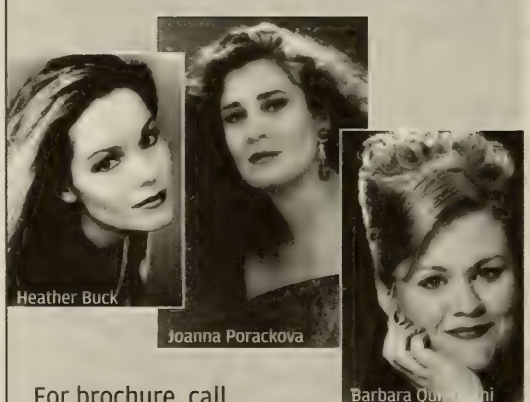
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Continued on page 66

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NEXT PROGRAM...

Friday, November 25, at 1:30
Saturday, November 26, at 8

Pre-Concert Talks by Robert Kirzinger, BSO Publications Associate

JAMES LEVINE conducting

STRAUSS — *Till Eulenspiegel's Merry Pranks*, after the old rogue's tale, set in rondo form for large orchestra, Opus 28

LIEBERSON — *Neruda Songs* for Mezzo-Soprano and Orchestra
(125th anniversary commission/east coast premiere; co-commissioned by the Boston Symphony Orchestra and the Los Angeles Philharmonic)

1. Si no fuera porque tus ojos tienen colo de luna...
 [If your eyes were not the color of the moon]
2. Amor, amor, las nubes a la torre del cielo...
 [Love, love, the clouds went up the tower of the sky]
3. No estés lejos de mí un solo dia...
 [Don't go far off, not even for a day, because—]
4. Ya eres mía. Reposa con tu sueño en mi sueño.
 [And now you're mine. Rest with your dream in my dream.]
5. Amor mío, si muero y tú no mueres...
 [My love, if I die, and you don't—]

LORRAINE HUNT LIEBERSON

INTERMISSION

MAHLER — Symphony No. 4 in G

Recht gemächlich [Pretty easygoing]
In gemächlicher Bewegung. Ohne Hast.
[At an easygoing pace. Without haste.]
Ruhevoll (Poco adagio)
[Serene (Somewhat slow)]
Sehr behaglich [Very cozy]

DOROTHEA RÖSCHMANN, soprano

Next week, acclaimed mezzo-soprano Lorraine Hunt Lieberson joins James Levine and the BSO for the east coast premiere of her husband Peter Lieberson's intimate and lyrical settings of love sonnets by the Chilean poet Pablo Neruda. This work, co-commissioned by the BSO with the Los Angeles Philharmonic, is one of the BSO's 125th anniversary commissions. Dorothea Röschmann is the second vocal soloist for this program, in Mahler's warm and sunlit Symphony No. 4. The final movement incorporates a setting of the poem "The Heavenly Life" from the folk-poetry collection *Des Knaben Wunderhorn*, a source for many of Mahler's works. Strauss's virtuosic tone poem *Till Eulenspiegel's Merry Pranks* illustrates the adventures of a mischievous rogue famed in German folklore and legend.

COMING CONCERTS . . .

PRE-CONCERT TALKS: The BSO offers Pre-Concert Talks in Symphony Hall prior to all BSO subscription concerts and Open Rehearsals. Free to all ticket holders, these half-hour talks begin at 6:45 p.m. prior to evening concerts, at 12:15 p.m. prior to Friday-afternoon concerts, and one hour before the start of each Open Rehearsal.

Friday 'B'—November 25, 1:30-3:55
Saturday 'A'—November 26, 8-10:25

JAMES LEVINE conducting
DOROTHEA RÖSCHMANN, soprano (Mahler)
LORRAINE HUNT LIEBERSON, mezzo-soprano (Lieberson)

STRAUSS	*Till Eulenspiegel's Merry Pranks*
LIEBERSON	*Neruda Songs* (east coast premiere; co-commissioned by the BSO and the Los Angeles Philharmonic)
MAHLER	Symphony No. 4

Thursday 'A'—December 1, 8-10:25
Friday 'B'—December 2, 1:30-3:55
Saturday 'A'—December 3, 8-10:25

JAMES LEVINE conducting
TANGLEWOOD FESTIVAL CHORUS, JOHN OLIVER, conductor

DUTILLEUX	Symphony No. 2, *Le Double*
STRAVINSKY	*Symphony of Psalms*
CARTER	*Boston Concerto*
BARTÓK	Concerto for Orchestra

Thursday, January 5, at 10:30 a.m. (Open Rehearsal)
Thursday 'C'—January 5, 8-10:15
Friday Evening—January 6, 8-10:15
Saturday 'B'—January 7, 8-10:15
Tuesday 'B'—January 10, 8-10:15

KURT MASUR conducting
CHRISTOPHER LAMB, percussion

TAN DUN	*Water Concerto*
BRUCKNER	Symphony No. 7

Sunday, January 8, at 3 p.m.
Jordan Hall, New England Conservatory

BOSTON SYMPHONY CHAMBER PLAYERS
with LUDOVIC MORLOT, conductor

STRAVINSKY	*Dumbarton Oaks* Concerto
COPLAND	*Quiet City*, for trumpet, oboe, and strings
J.S. BACH	*Brandenburg* Concerto No. 3
COPLAND	*Appalachian Spring* (original chamber version for thirteen instruments)

Thursday, January 12, at 10:30 a.m. (Open Rehearsal)
Thursday 'D'—January 12, 8-10:15
Friday 'A'—January 13, 1:30-3:45
Saturday 'A'—January 14, 8-10:15
Tuesday 'C'—January 17, 8-10:15

JAMES LEVINE conducting

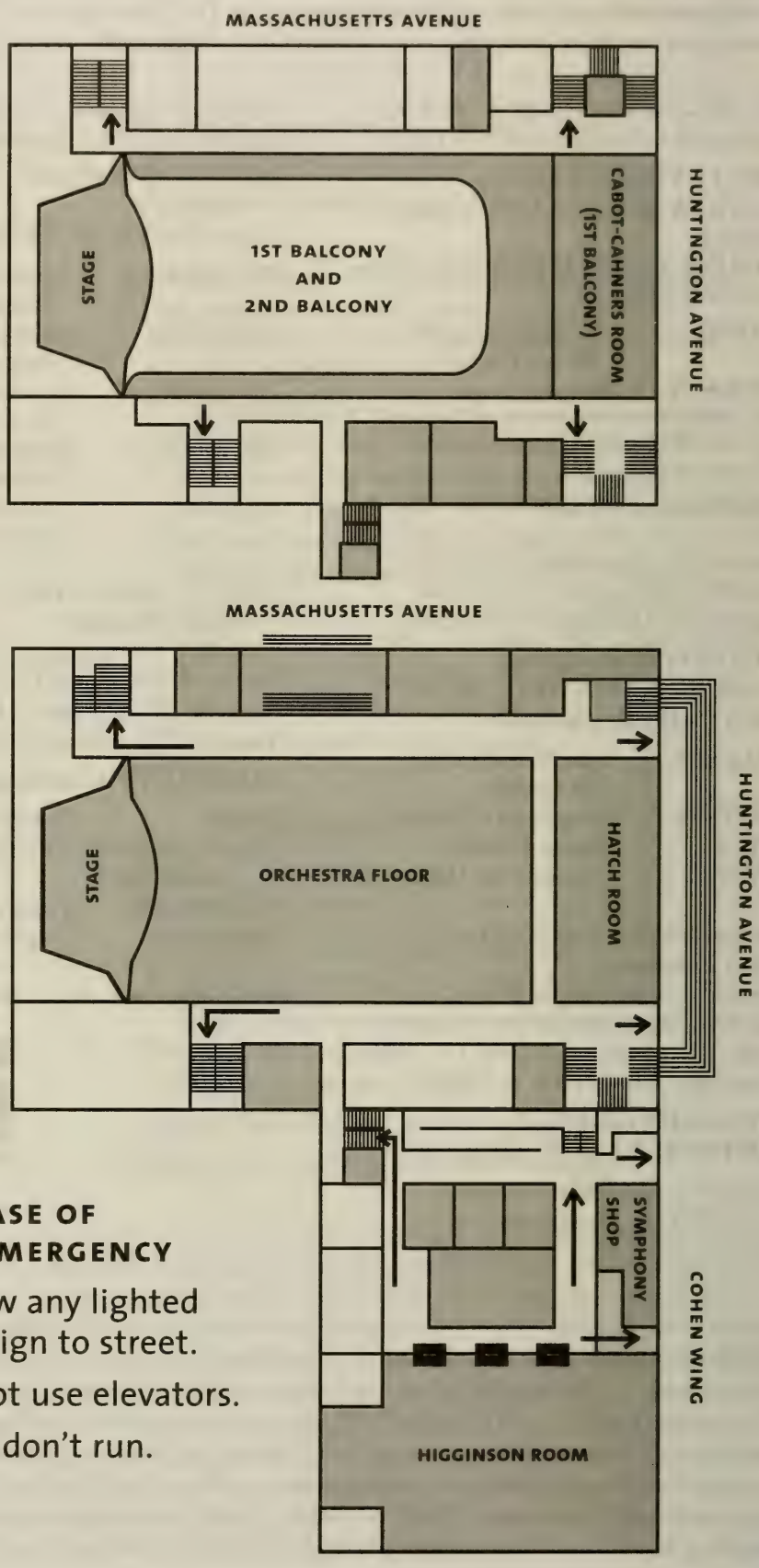
DAWE	*The Flowering Arts* (world premiere; BSO 125th anniversary commission)
SCHUMANN	Symphony No. 4
BERLIOZ	*Symphonie fantastique*

Programs and artists subject to change.

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Single tickets for all Boston Symphony Orchestra concerts throughout the season are available at the Symphony Hall box office, online at www.bso.org, or by calling "SymphonyCharge" at (617) 266-1200, Monday through Friday from 10 a.m. until 5 p.m. (Saturday from 10 a.m. until 4 p.m.), to charge tickets instantly on a major credit card, or to make a reservation and then send payment by check. Outside the 617 area code, call 1-888-266-1200. Please note that there is a $5 handling fee for each ticket ordered by phone or over the internet.

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FOR SYMPHONY HALL CONCERT AND TICKET INFORMATION, call (617) 266-1492. For Boston Symphony concert program information, call "C-O-N-C-E-R-T" (266-2378).

THE BOSTON SYMPHONY performs ten months a year, in Symphony Hall and at Tanglewood. For information about any of the orchestra's activities, please call Symphony Hall, or write the Boston Symphony Orchestra, Symphony Hall, Boston, MA 02115.

THE BSO'S WEB SITE (www.bso.org) provides information on all of the orchestra's activities at Symphony Hall and at Tanglewood, and is updated regularly. In addition, tickets for BSO concerts can be purchased online through a secure credit card transaction.

THE EUNICE S. AND JULIAN COHEN WING, adjacent to Symphony Hall on Huntington Avenue, may be entered by the Symphony Hall West Entrance on Huntington Avenue.

IN THE EVENT OF A BUILDING EMERGENCY, patrons will be notified by an announcement from the stage. Should the building need to be evacuated, please exit via the nearest door (see map on opposite page), or according to instructions.

FOR SYMPHONY HALL RENTAL INFORMATION, call (617) 638-9240, or write the Director of Event Services, Symphony Hall, Boston, MA 02115.

THE BOX OFFICE is open from 10 a.m. until 6 p.m. Monday through Saturday; on concert evenings it remains open through intermission for BSO events or just past starting time for other events. In addition, the box office opens Sunday at 1 p.m. when there is a concert that afternoon or evening. Single tickets for all Boston Symphony subscription concerts are available at the box office. For most outside events at Symphony Hall, tickets are available three weeks before the concert at the box office or through SymphonyCharge.

TO PURCHASE BSO TICKETS: American Express, MasterCard, Visa, Diners Club, Discover, a personal check, and cash are accepted at the box office. To charge tickets instantly on a major credit card, or to make a reservation and then send payment by check, call "SymphonyCharge" at (617) 266-1200, from 10 a.m. until 5 p.m. Monday through Friday (until 4 p.m. on Saturday). Outside the 617 area code, phone 1-888-266-1200. As noted above, tickets can also be purchased online. There is a handling fee of $5 for each ticket ordered by phone or online.

GROUP SALES: Groups may take advantage of advance ticket sales. For BSO concerts at Symphony Hall, groups of twenty-five or more may reserve tickets by telephone and take advantage of ticket discounts and flexible payment options. To place an order, or for more information, call Group Sales at (617) 638-9345 or (800) 933-4255.

FOR PATRONS WITH DISABILITIES, elevator access to Symphony Hall is available at both the Massachusetts Avenue and Cohen Wing entrances. An access service center, large print programs, and accessible restrooms are available inside the Cohen Wing. For more information, call the Access Services Administrator line at (617) 638-9431 or TDD/TTY (617) 638-9289.

THOSE ARRIVING LATE OR RETURNING TO THEIR SEATS will be seated by the patron service staff only during a convenient pause in the program. Those who need to leave before the end of the concert are asked to do so between program pieces in order not to disturb other patrons.

IN CONSIDERATION OF OUR PATRONS AND ARTISTS, children four years old or younger will not be admitted to Boston Symphony Orchestra concerts.

TICKET RESALE: If you are unable to attend a Boston Symphony concert for which you hold a subscription ticket, you may make your ticket available for resale by calling (617) 266-1492 during business hours, or (617) 638-9426 up to one hour before the concert. This helps bring needed revenue to the orchestra and makes your seat available to someone who wants to attend the concert. A mailed receipt will acknowledge your tax-deductible contribution.

RUSH SEATS: There are a limited number of Rush Seats available for Boston Symphony subscription concerts on Tuesday and Thursday evenings, and on Friday afternoons. The low price of these seats is assured through the Morse Rush Seat Fund. Rush Tickets are sold at $8 each, one to a customer, at the Symphony Hall box office on Fridays as of 10 a.m. and Tuesdays and Thursdays as of 5 p.m. Please note that there are no Rush Tickets available for Friday or Saturday evenings.

PLEASE NOTE THAT SMOKING IS NOT PERMITTED ANYWHERE IN SYMPHONY HALL.

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LOST AND FOUND is located at the security desk at the stage door to Symphony Hall on St. Stephen Street.

FIRST AID FACILITIES for both men and women are available. On-call physicians attending concerts should leave their names and seat locations at the Cohen Wing entrance on Huntington Avenue.

PARKING: The Prudential Center Garage offers discounted parking to any BSO patron with a ticket stub for evening performances. There are also two paid parking garages on Westland Avenue near Symphony Hall. Limited street parking is available. As a special benefit, guaranteed pre-paid parking near Symphony Hall is available to subscribers who attend evening concerts. For more information, call the Subscription Office at (617) 266-7575.

ELEVATORS are located outside the Hatch and Cabot-Cahners rooms on the Massachusetts Avenue side of Symphony Hall, and in the Cohen Wing.

LADIES' ROOMS are located on both main corridors of the orchestra level, as well as at both ends of the first balcony, audience-left, and in the Cohen Wing.

MEN'S ROOMS are located on the orchestra level, audience-right, outside the Hatch Room near the elevator; on the first-balcony level, also audience-right near the elevator, outside the Cabot-Cahners Room; and in the Cohen Wing.

COATROOMS are located on the orchestra and first-balcony levels, audience-left, outside the Hatch and Cabot-Cahners rooms, and in the Cohen Wing. Please note that the BSO is not responsible for personal apparel or other property of patrons.

LOUNGES AND BAR SERVICE: There are two lounges in Symphony Hall. The Hatch Room on the orchestra level and the Cabot-Cahners Room on the first-balcony level serve drinks starting one hour before each performance. For the Friday-afternoon concerts, both rooms open at noon, with sandwiches available until concert time.

BOSTON SYMPHONY BROADCASTS: Friday-afternoon concerts of the Boston Symphony Orchestra are broadcast live in the Boston area by WGBH 89.7 FM. Saturday-evening concerts are broadcast live by WCRB 102.5 FM.

BSO FRIENDS: The Friends are donors to the Boston Symphony Orchestra Annual Fund. Friends receive *BSO*, the orchestra's newsletter, as well as priority ticket information and other benefits depending on their level of giving. For information, please call the Development Office at Symphony Hall weekdays between 9 a.m. and 5 p.m., (617) 638-9276. If you are already a Friend and you have changed your address, please inform us by sending your new and old addresses to the Development Office, Symphony Hall, Boston, MA 02115. Including your patron number will assure a quick and accurate change of address in our files.

BUSINESS FOR BSO: The BSO's Business Leadership Association program makes it possible for businesses to participate in the life of the Boston Symphony Orchestra through a variety of original and exciting programs, among them "Presidents at Pops," "A Company Christmas at Pops," and special-event underwriting. Benefits include corporate recognition in the BSO program book, access to the Beranek Room reception lounge, and priority ticket service. For further information, please call the Corporate Programs Office at (617) 638-9466.

THE SYMPHONY SHOP is located in the Cohen Wing at the West Entrance on Huntington Avenue and is open Tuesday through Friday from 11 a.m. until 4 p.m.; Saturday from noon until 6 p.m.; and from one hour before each concert through intermission. The Symphony Shop features exclusive BSO merchandise, including the Symphony Lap Robe, calendars, coffee mugs, an expanded line of BSO apparel and recordings, and unique gift items. The Shop also carries children's books and musical-motif gift items. A selection of Symphony Shop merchandise is also available online at www.bso.org and, during concert hours, outside the Cabot-Cahners Room. All proceeds benefit the Boston Symphony Orchestra. For further information and telephone orders, please call (617) 638-9383.

2005-2006 SEASON

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"Made in America, Born in Boston"

MARCH 25, 2006 @ 10:15am
MARCH 25, 2006 @ noon

The Boston Symphony Orchestra is celebrating its 125th Anniversary this season! This program is a sampling of pieces premiered by the BSO, all by American composers, which have become classics in the repertoire, including Aaron Copland's "Fanfare for the Common Man."

SPECIAL FAMILY CONCERT

APRIL 8, 2006 @ noon

Keith Lockhart, conductor

Program to include:

Robert Kapilow's *Green Eggs and Ham*

This exciting program, drawing upon such various styles as jazz, ragtime, and blues, will include Robert Kapilow's imaginative musical interpretation of Dr. Seuss's ***Green Eggs and Ham***.



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Family concerts are designed for children ages 5 and up.

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ANNA FINNERTY, who loved having tea with the development staff, left this cup and saucer as a reminder of how much she enjoyed volunteering at Symphony Hall.

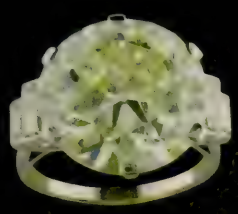
One day, after giving her time stuffing envelopes, Miss Finnerty asked how she could leave a gift to the BSO in her will, thereby becoming a Walter Piston Society Member. She was told to add the wording, "I hereby bequeath the sum of $_____ to the Boston Symphony Orchestra, Symphony Hall, Boston, MA 02115, tax ID #04-2103550."

She certainly followed up on those instructions. After her death, Miss Finnerty's estate gave the BSO more than $1 million to endow the Assistant Conductor chair in perpetuity.

If you would like to talk with one of our professional development officers about leaving your legacy at the Symphony, please call (617) 638-9269 or e-mail nbaker@bso.org. You may be assured of complete confidentiality.

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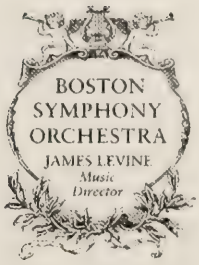
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BOSTON SYMPHONY ORCHESTRA

James Levine, *Music Director*
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Seiji Ozawa, *Music Director Laureate*
125th Season, 2005-2006



CHAMBER TEA II
Friday, November 18, at 2:30

COMMUNITY CONCERT III
Sunday, November 20, at 3, at Bethany Congregational Church, Quincy
This free concert is generously supported by the State Street Foundation.

ELIZABETH OSTLING, flute
ANN HOBSON PILOT, harp
CATHERINE FRENCH, violin
KAZUKO MATSUSAKA, viola
JONATHAN MILLER, cello

MOZART — Quartet in A for flute, violin, viola, and cello, K.298
Andante: Theme and Variations
Menuetto; Trio.
Allegretto grazioso. Rondieaoux

PERSICHETTI — Serenade No. 10, Opus 79, for flute and harp
I. Larghetto
II. Allegro commodo
III. Andante grazioso
IV. Andante cantabile
V. Allegretto
VI. Scherzando
VII. Adagietto
VIII. Vivo

FAURÉ — *Après un Rêve*, Opus 7, song for voice and piano
(arr. Pablo Casals; performed on cello and harp)

FAURÉ — *Sicilienne*, Opus 78, for cello and piano
(harp arr. Dewey Owens)

DEBUSSY — Sonata for flute, viola, and harp
Pastorale: Lento, dolce rubato
Interlude: Tempo di Minuetto
Finale: Allegro moderato ma risoluto

Wolfgang Amadè Mozart (1756-1791)
Quartet in A minor for flute, violin, viola, and cello, K.298

Mozart wrote four quartets for flute and strings, with the first three each being confusingly identified with the Koechel number 285 (K.285 in D, K.285a in G, and K.285b in C). The first two were for a commission from a Dutch businessman and flutist that Mozart knew during his time in Mannheim in 1777, while the third probably dates from his first year in Vienna, 1781-82. The latter is a two-movement work only relatively recently authenticated. The Quartet in A, K.298, was likely written for Mozart's friends, the family of Gottfried von Jacquin, whose sister was a pupil of the composer's and with whom Mozart was part of a weekly social gathering. Mozart also probably wrote the *Kegelstat* Trio for clarinet, viola, and piano for performance at the Jacquins.

The present quartet, written about 1786, is a parody, the themes of its three movements being borrowed from popular Viennese composers of the day. It has been said that its compositional style, too, mimics the superficial, unfinessed works of Mozart's less talented contemporaries. The first movement is a set of variations on a tune by Franz Anton Hoffmeister (1754-1812), *An die Natur*; the Minuetto on a French song, *Il a des bottes, des bottes Bastien*, and the Rondeau theme on an operatic aria by Giovanni Paisiello. The overt ridiculousness of the spelling of Rondeau as "Rondieaoux" matches the tongue-in-cheek approach to the material.

Vincent Persichetti (1915-1987)
Serenade No. 10 for flute and harp

The American composer Vincent Persichetti was a well-rounded keyboardist and educator and a prolific composer. In spite of the range and quantity of his works, many of which are still performed frequently, he is probably best remembered as mentor for hundreds of musicians passing through the halls of the Juilliard School, where he was on the faculty for several decades beginning in 1947. He wrote two big cycles of works for forces ranging from solo to larger combinations. The fifteen "Serenades" date from the first part of his career, and were followed up by twenty-five "Parables" from the second half of his life. He composed his Serenade No. 10,







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Boston Symphony and Boston Pops fans with access to the Internet can visit the orchestra's official home page (http://www.bso.org). The BSO web site not only provides up-to-the-minute information about all of the orchestra's activities, but also allows you to buy tickets to BSO and Pops concerts online. In addition to program listings and ticket prices, the web site offers a wide range of information on other BSO activities, biographies of BSO musicians and guest artists, current press releases, historical facts and figures, helpful telephone numbers, and information on auditions and job openings. Since the BSO web site is updated on a regular basis, we invite you to check in frequently.

Opus 79, for flute and harp in 1957 for two Juilliard School colleagues, flutist Arthur Lora and harpist Edward Vito, both of the New York Philharmonic; the two had requested a piece for a tour they were making of the Middle East. They premiered the Serenade No. 10 in Istanbul, Turkey, on September 21, 1957.

This amiable, characterful piece is in eight very short movements, none of which lasts more than about ninety seconds. The movements are diverse in mood but generally draw on a similar tonal-modal musical language touched with chromaticism. Persichetti varies the meters and tempos from movement to movement, and there are clever metrical surprises, too, such as in the 4/4–6/8–4/8 sequence at the start of the third movement, the 5/8 meter of the fifth, and the adjacent 6/8 and 9/8 measures of the sixth-movement scherzando.

Gabriel Fauré (1845-1924)
Après un Rêve
Sicilienne

Gabriel Fauré was, with Camille Saint-Saëns, the most respected and influential French composer of his generation. His life spanned the eras of Berlioz and Debussy, and he himself was strongly influenced by the advanced language of Wagner. Fauré only attained significant public recognition after he had turned fifty, and was important as an educator as head of the Paris Conservatoire from 1905 until 1920. His best-known pieces are his songs, the Requiem, the incidental music for *Pelléas et Mélisande*, and a number of chamber music masterworks including two sonatas for violin and piano; two for cello and piano, and the Piano Trio in D minor, Opus 120, among others.

Après un Rêve ("After a Dream") is a popular early (1873) song for voice and piano, a melancholy but passionate setting of an anonymous Italian poem in French translation by the composer's friend Romain Bussine. Fauré wrote the song following the breaking off of his engagement to Marianne Viardot, with whose family Fauré maintained a close friendship. Pablo Casals made a cello-and-piano version of the song, and Ann Hobson Pilot has adapted the original piano part for harp.

The *Sicilienne* was originally to have been a part of incidental music for an aborted 1893 production of Molière's *Le Bourgeois Gentilhomme*. (A "sicilienne" is an instrumental piece or aria of gently rocking character, usually written in a 6/8 time signature.) Fauré incorporated a revised version into his music for Maeterlinck's play *Pelléas et Mélisande* in 1898, and the same year made an arrangement for cello and piano. The harp part of the present version was made by harpist Dewey Owens.

Claude Debussy (1862-1918)
Sonata for flute, viola, and harp

Late in his life Claude Debussy planned a large chamber music project to consist of six sonatas, of which only the first three were actually composed—No. 1 for cello and piano, No. 2 for flute, viola, and harp, and No. 3 for violin and piano. The manuscript of this last work contained a brief note looking forward to the next item in the series: "The fourth will be for oboe, horn and harpsichord," but no fourth sonata was ever completed. The projected fifth sonata would have been for trumpet, clarinet, and bassoon, while the sixth was to have been the largest of all, combining all the instruments previously employed plus a double bass for a large concerted piece.

The Sonata for flute, viola, and harp was completed in the fall of 1915. It had a private first performance at the home of the publisher Durand on December 10, 1916, and a first public performance at a charity concert on March 9, 1917. Debussy had originally planned to write this sonata for flute, oboe, and harp, but a stroke of inspiration suggested the viola instead of the oboe as a way of mediating between woodwind and plucked strings. Melodic ideas are stated in the various instruments in a free-sounding form and recur in a different order, sometimes with, sometimes without much variation. Though there is some passing of material from one instrument to another, each of the three instruments for the most part retains its own special melodic character, so that we hear three very gallic personages participating in an elegant discourse.

—Notes by Robert Kirzinger (Mozart, Persichetti, Fauré) and Steven Ledbetter (Debussy)

Elizabeth Ostling joined the Boston Symphony Orchestra as assistant principal flute in September 1994 and was named associate principal flute as of the 1997-98 season, having served as acting principal from March 1995. She is also principal flute of the Boston Pops Orchestra. Ms. Ostling grew up in Ridgewood, New Jersey, and graduated in May 1994 from the Curtis Institute of Music in Philadelphia, where she was a student of Julius Baker and Jeffrey Khaner. During her freshman year at Curtis she won first prize in the quadrennial Koussevitzky Competition for Woodwinds in New York City. As a Tanglewood Music Center Fellow she was featured during Tanglewood's annual Festival of Contemporary Music as soloist in Michael Gandolfi's chamber concerto, *Caution to the Wind*. Ms. Ostling has premiered two works written just for her: Gandolfi's *Geppetto's Workshop* for flute and piano, and (with the Metamorphosen Chamber Orchestra) Dan Coleman's *Pavanes and Symmetries*. As soloist with orchestra she has also appeared with the Boston Pops, the New Jersey Symphony Orchestra, and the Ridgewood Symphony Orchestra in her hometown. A frequent performer in solo and chamber recitals, she has also appeared with the Boston Symphony Chamber Players and the Boston Artists Ensemble.

Ann Hobson Pilot is a graduate of the Cleveland Institute of Music. She became principal harp of the Boston Symphony Orchestra in 1980, having joined the BSO in 1969 as assistant principal harp and principal harp with the Boston Pops. Previously she was substitute second harp with the Pittsburgh Symphony Orchestra and principal harp of the National Symphony Orchestra in Washington, D.C. Ms. Pilot also has had an extensive solo career; she has performed as a soloist with many American orchestras, as well as with orchestras in Europe, Haiti, New Zealand, and South Africa. She has several recordings available on the Boston Records label, as well as on the Koch International and Denouement labels. Ms. Pilot is the recipient of a Doctor of Fine Arts degree from Bridgewater State College. In 1998 and 1999 she was featured in a video documentary sponsored by the Museum of Afro-American History and WGBH, aired nationwide on PBS, about her personal musical journey as well as her African journey to find the roots of the harp. In September 1999 she traveled to London to record, with the London Symphony Orchestra, the Harp Concerto by the young American composer Kevin Kaska, a work that she commissioned. Ms. Pilot is on the faculties of New England Conservatory, Boston University, the Tanglewood Music Center, and the Boston University Tanglewood Institute. She is a member of the contemporary music ensemble Collage New Music and has also performed with the Boston Symphony Chamber Players and the Marlboro, Newport, and Sarasota music festivals, among others. Her solo performances with the BSO have included her solo debut in Mozart's Concerto in C for Flute and Harp at Tanglewood in July 1972 (a

work she repeated this past summer with Sir James Galway and the BSO) and Debussy's *Danses Sacrée et profane* with Charles Dutoit in July 1999. Her solo appearances in the 2005-06 season include performances with the Pro Arte Chamber Orchestra, Indian Hill Chamber Orchestra, and Boston Classical Orchestra.

A native of Victoria, British Columbia, violinist **Catherine French** has performed frequently as a recitalist in the United States and Canada. Recent chamber music appearances have included concerts with the Boston Artists Ensemble and Prelude Concerts at Symphony Hall and Tanglewood. The recipient of numerous Canadian study grants, she won the grand prize at the National Competitive Festival of Music in 1986, was overall winner of the Canadian Music Competition in 1988, and won first prize in the CBC Young Artists Competition in 1989. In 1990 she won the concerto competition at Indiana University, where she was a pupil of Miriam Fried. Following graduation from Indiana University she earned a professional studies diploma at Mannes College of Music as a student of Felix Galimir. In May 1994 she received her master of music degree from the Juilliard School following studies with Joel Smirnoff. Ms. French joined the BSO's violin section in September 1994.

Violist **Kazuko Matsusaka** joined the Boston Symphony Orchestra in August 1991. From 1987 to 1990 she was a member of the Pittsburgh Opera Orchestra, Pittsburgh Ballet Theater, and Pittsburgh New Music Ensemble. Ms. Matsusaka studied violin with Josef Gingold at the Indiana University School of Music. A Tanglewood Music Center fellow in 1985, she holds a bachelor's degree from Hartt College of Music/University of Hartford, where she studied violin with Charles Terger, and a master's degree from the State University of New York, where she studied viola with John Graham. In 1988 she was awarded a special jury prize at the Lionel Tertis International Viola Competition. Ms. Matsusaka has been a soloist with the Central Massachusetts Symphony, the Newton Symphony Orchestra, and the Boston Pops Orchestra. A prizewinner in the Fischoff National Chamber Music Competition, she has also participated in the Norfolk Music Festival and the Yellow Barn Music Festival.

After attending Pablo Casals' master class at the University of California at Berkeley, **Jonathan Miller** chose to abandon his study of literature there and devote himself completely to the cello, training with Bernard Greenhouse of the Beaux Arts Trio. Seeking out masters of different schools and styles, he also studied with Raya Garbousova, Leonard Rose, Harvey Shapiro, and Edgar Lustgarten. In 1964 and 1965 he was a fellowship student at the Tanglewood Music Center. Before joining the Boston Symphony in 1971, Mr. Miller was principal cellist of the Juilliard, Hartford, and San Diego symphony orchestras. He has been soloist with the Hartford Symphony, the Boston Pops Orchestra, and the Metropolitan Symphony Orchestra of Boston, and he has performed in chamber music concerts at Symphony Hall and at Tanglewood. A winner of the Jeunesses Musicales auditions, he toured the United States twice with the New York String Sextet, appeared as a member of the Fine Arts Quartet, and has taught at the New England Conservatory and at the Boston University Tanglewood Institute. He is music director of the Boston Artists Ensemble, which he founded in 1980, and a member of the Gramercy Trio, which received a Copland Foundation Grant for its first CD and made its acclaimed New York debut in 2003 in Merkin Hall. In June 1990, at the invitation of Mstislav Rostropovich, Mr. Miller was a soloist at the American Cello Congress. He has recently recorded the Beethoven cello sonatas with pianist Randall Hodgkinson for Centaur records.

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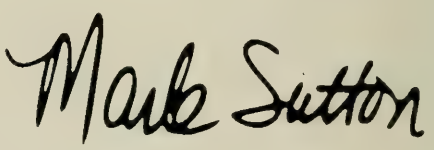
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In anticipation of the upcoming holiday season, UBS is pleased to partner with the Boston Symphony Orchestra in presenting this year's UBS Thanksgiving Concert. The evening celebrates the Thanksgiving tradition in a fitting location—Boston, considered by many to be the birthplace of America. Symphony Hall provides a spectacular backdrop, evoking the spirit, pride, and history of both the city and this uniquely American holiday.

UBS has a longstanding commitment to fostering the arts and culture, and supporting the communities in which we live and work. We are delighted to partner with this internationally renowned orchestra, not only for tonight's event, but also as the BSO's exclusive season sponsor. Just as the orchestra's world-class artists work together in harmony to produce spectacular music, we are passionate about collaborating with our clients to help them succeed.

Through our relationship with the BSO, we are excited about helping to bring great orchestral music to our clients, employees, and the greater Boston community. Thank you for joining us on this festive occasion, and we wish you a healthy and happy holiday season.



Mark B. Sutton
Chairman and CEO, Americas
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A Letter from Mark Volpe

On behalf of the Boston Symphony Orchestra, welcome to the second annual UBS Thanksgiving Concert.

This year, the BSO celebrates its 125th season, and we are delighted to share this historic milestone with our exclusive season sponsor, UBS. The BSO was founded in 1881 by Boston businessman, philanthropist, Civil War veteran, and amateur musician Henry Lee Higginson. Higginson came from a socially and intellectually distinguished family, rooted in Massachusetts for nine generations. In his early twenties, he traveled to Vienna to study piano and pursue his passion for music. Sixty years later, he recalled that he had learned "something of music, something about musicians, and one other thing—that I had no talent for music." But his youthful experience set the stage for the extraordinary musical vision that would unfold in Boston decades later.

After rising to the rank of Major in the union army during the Civil War, Higginson began his career in banking. In 1868 he became a partner in Lee, Higginson & Company, a well-respected, family-owned stock brokerage firm whose success came from financing ventures that helped develop the Bell Telephone Company, the Atchison, Topeka, Santa Fe, and Union Pacific railroads, and the companies that became GE, among many others. Higginson found his talent as a financier. His hard-earned wealth enabled him to realize his dream of endowing Boston with its own permanent orchestra, reminiscent of those he had heard in Europe as a young man. In 1881, Higginson established Boston's first, full-size orchestra—the Boston Symphony Orchestra—and less than two decades later inaugurated Symphony Hall, an architectural and acoustical wonder, as a permanent home for his beloved BSO. 125 years later, the Boston Symphony is the largest orchestral organization in the world and the fourth largest performing arts institution in the United States. And for more than a century, Symphony Hall has been universally recognized as one of the world's great concert halls.

Tonight we give thanks for Henry Lee Higginson's passion for music and the performing arts, and for the great legacy he left the city of Boston and the world. We also celebrate his 171st birthday—he was born on November 18, 1834. And we give thanks to one of the world's great financial institutions and our valued partner, UBS, for their support not only of the Boston Symphony, but for the national platform they have established to support symphony orchestras across the United States. Their vision and corporate generosity perpetuate Higginson's dream 125 years later.

Thank you, UBS, and Happy Thanksgiving to all.



Mark Volpe
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Patricia Krol, *Director of Volunteer Services*

Sabine Chouljian, *Project Coordinator*

BSO

From the Library of James Levine

In conjunction with his programs here this season, a selection of materials from the personal library of BSO Music Director James Levine will once again be displayed on a rotating basis in the Massachusetts Avenue corridor of Symphony Hall, along with relevant memorabilia from the BSO Archives. The items from Maestro Levine's library will include, among other things, a first-edition score (1905) of Debussy's *La Mer*; a facsimile edition of sketches for Debussy's *Pelléas et Mélisande*; Mr. Levine's score of Lukas Foss's *Time Cycle*, inscribed by the composer, Adele Addison (the score's dedicatee, with whom Mr. Levine worked as pianist when she was preparing the work's premiere), and Dawn Upshaw; and an inscribed photograph of composer Darius Milhaud and his wife, actress/speaker Madeleine Milhaud, from 1969, when Maestro Levine was studying with them at Aspen.

Pre-Concert Talks

Pre-Concert Talks available free of charge to BSO ticket holders precede all Boston Symphony subscription concerts and Open Rehearsals, starting at 6:45 p.m. prior to evening concerts, 12:15 p.m. prior to Friday-afternoon concerts, one hour before the start of morning and evening Open Rehearsals, and at 1:45 p.m. prior to Sunday-afternoon concerts. Given by a variety of distinguished speakers from Boston's musical community, these informative half-hour talks include recorded examples from the music being performed. In the weeks ahead, BSO Publications Associate Robert Kirzinger discusses Strauss, Mahler, and Peter Lieberson's new *Neruda Songs* (November 25-26) and BSO Director of Program Publications Marc Mandel discusses Dutilleux, Stravinsky, Carter, and Bartók (December 1-3).

Chamber Music Teas at Symphony Hall

The BSO is pleased to continue offering its popular Chamber Music Teas featuring members of the Boston Symphony Orchestra on six non-Symphony Friday afternoons at 2:30 p.m. in the Cabot-Cahners Room of Symphony Hall. Chamber Music Teas offer tea and coffee, baked refreshments, and an hour-long chamber music performance. Doors open at 1:30 p.m. and the concert starts at 2:30 p.m. The remaining Chamber Music Teas this season are scheduled for February 24, March 24, and May 5. For more information, or to order tickets, please call SymphonyCharge at (617) 266-1200.

Access Information for Patrons with Disabilities

The Boston Symphony Orchestra has a dedicated telephone line for disabled patrons who would like to purchase tickets to BSO, Pops, or Tanglewood concerts, or who need information about disability services at Symphony Hall or Tanglewood. This line is (617) 638-9431 or TDD/TTY (617) 638-9289. Members of the BSO's Access Services staff are available to answer the line during business hours and will answer any inquiries left at other times.

Symphony Hall Tours

The Boston Symphony Association of Volunteers offers tours of Symphony Hall throughout the Symphony season. Experienced volunteer guides discuss the history and traditions of the BSO and its world-famous home, Symphony Hall, as the group is escorted through public and selected "behind-the-scenes" areas of the building. Free walk-up tours lasting approximately one hour take place on the first Saturday of each month at 1:30 p.m. (excluding April 1, 2006) and every Wednesday at 4:30 p.m. (excluding the Holiday Pops season in December). All tours begin in the Massachusetts Avenue lobby of Symphony Hall, where the guide meets participants for entrance to the building. No reservations are necessary. In addition, group tours—free for

New England school and community groups, or at a minimal charge for tours arranged through commercial tour operators—can be arranged in advance (the BSO's schedule permitting) by contacting the BSAV Office at (617) 638-9391 or by e-mailing bsav@bso.org.

BSO Members in Concert

BSO violist Michael Zaretsky, with pianist Alina Polyakov, performs a Boston University faculty recital on Tuesday, December 6, at 8 p.m. at the Tsai Performance Center, 685 Commonwealth Avenue. The program includes Brahms's F minor viola sonata, Opus 120, No. 1; Hindemith's Sonata for viola and piano, Opus 25, No. 4; Jakov Jakoulov's Stylistic Reminiscences of Glinka's "Valse-Fantasia," and the Shostakovich Viola Sonata, Opus 147. Admission is free. For more information call (617) 353-8725.

Comings and Goings...

Please note that latecomers will be seated by the patron service staff during the first convenient pause in the program. In addition, please also note that patrons who leave the hall during the performance will not be allowed to reenter until the next convenient pause in the program, so as not to disturb the performers or other audience members while the concert is in progress. We thank you for your cooperation in these matters.

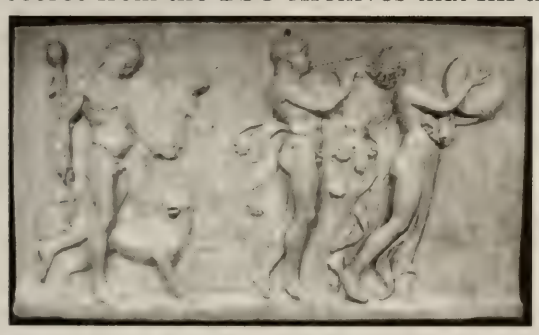
With Thanks

BSO subscription concerts are supported in part by a grant from the Boston Cultural Council, which is funded by the Massachusetts Cultural Council and administered by the Mayor's Office of Arts, Tourism, and Special Events.

Individual tickets are on sale for all concerts in the BSO's 2005-2006 season. For specific information on purchasing tickets by phone, online, by mail, or in person at the Symphony Hall box office, please see page 31 of this program book.

On Display in Symphony Hall

This season's BSO Archives exhibit marks the 125th anniversary of the Boston Symphony Orchestra. In addition to the many important photographs, letters, and scores from the BSO Archives that fill the exhibit cases throughout Symphony Hall to document the BSO's founding in 1881 and its 125-year history, the BSO has received on loan from the Library of Congress's Music Division the original manuscript scores for two pieces closely associated with the BSO—Béla Bartók's Concerto for Orchestra, commissioned by the Koussevitzky Music Foundation and given its world premiere by Serge Koussevitzky and the BSO on December 1, 1944; and Henri Dutilleux's Symphony No. 2, commissioned jointly by the BSO and the Koussevitzky Music Foundation and given its world premiere by the BSO under Charles Munch on December 11, 1959. Also among the important artifacts on display throughout the season are the original manuscript of Igor Stravinsky's *Symphony of Psalms* (a BSO 50th-anniversary commission) and the score of Beethoven's *Missa Solemnis*, just recently returned to the BSO, that was used for Symphony Hall's inaugural concert on October 15, 1900.



Shown here is a plaster relief of a Bacchic procession mounted originally in Symphony Hall in the early 1900s, then taken down in the early 1980s and left to languish in Symphony Hall's basement for more than twenty years. The restoration of the plaster relief by Carol Snow and Nina Vinogradskaya and its reinstallation by Mystic Scenic Studios were made possible through a gift from Deborah M. Hauser.

BSO 125

You Don't Want To Miss...

Friday, November 25, at 1:30
Saturday, November 26, at 8

JAMES LEVINE conducting
DOROTHEA RÖSCHMANN, soprano (Mahler)
LORRAINE HUNT LIEBERSON, mezzo-soprano (Lieberson)

STRAUSS *Till Eulenspiegel's Merry Pranks* • LIEBERSON *Neruda Songs* (east coast premiere; co-commissioned by the BSO and the Los Angeles Philharmonic) • MAHLER Symphony No. 4

The extraordinary American mezzo-soprano Lorraine Hunt Lieberson joins James Levine and the BSO for the east coast premiere of her husband Peter Lieberson's lyrical, intimate, moving settings of sonnets by the Chilean poet Pablo Neruda. This work, a BSO 125th Anniversary Commission co-commissioned with the Los Angeles Philharmonic, had its acclaimed world premiere performances in Los Angeles last May. Lorraine Hunt Lieberson will sing this music again with the BSO at Carnegie Hall on November 28, and then on tour with Maestro Levine and the BSO in March. The composer's own program note on his *Neruda Songs* is printed below.



Lorraine Hunt Lieberson



Dorothea Röschmann

Making her BSO debut with these performances, the internationally acclaimed German soprano Dorothea Röschmann is featured in Mahler's sunlit Symphony No. 4, which transports the listener from earth to heaven with music of extraordinary beauty. Ms. Röschmann won accolades last season for her portrayal of Pamina in Julie Taymor's new Metropolitan Opera production of Mozart's *Magic Flute*. Maestro Levine opens the program with Strauss's ever-popular, virtuosic orchestral tone poem *Till Eulenspiegel's Merry Pranks*, inspired by the exploits of a mischievous rogue famed in German folklore and legend.

PETER LIEBERSON ON HIS "NERUDA SONGS"



Peter Lieberson

"I discovered the love poems of Pablo Neruda by chance in the Albuquerque airport. The book had a pink cover and drew me in. As I glanced through the poems I immediately thought that I must set some of these for Lorraine. Years later the opportunity came when the Los Angeles Philharmonic and the Boston Symphony Orchestra co-commissioned this piece from me, to be written specifically for Lorraine.

"Each of the five poems that I set to music seemed to me to reflect a different face in love's mirror. The first poem, 'If your eyes were not the color of the moon,' is pure appreciation of the beloved. The second, 'Love, love, the clouds went up the tower of the sky like triumphant washerwomen,' is joyful and also mysterious in its evocation of nature's elements: fire, water, wind, and luminous space. The third poem, 'Don't go far off, not even for a day,' reflects

the anguish of love, the fear and pain of separation. The fourth poem, 'And now you're mine. Rest with your dream in my dream,' is complex in its emotional tone. First there is the exultance of passion. Then, gentle, soothing words lead the beloved into the world of rest, sleep, and dream. Finally, the fifth poem, 'My love, if I die and you don't,' is very sad and peaceful at the same time. There is the recognition that no matter how blessed one is with love, there will still be a time when we must part from those whom we cherish so much. Still, Neruda reminds one that love has not ended. In truth there is no real death to love nor even a birth: 'It is like a long river, only changing lands, and changing lips.'

"I am so grateful for Neruda's beautiful poetry, for although these poems were written to another, when I set them I was speaking directly to my own beloved, Lorraine."

Thursday, December 1, at 8
Friday, December 2, at 1:30
Saturday, December 3, at 8

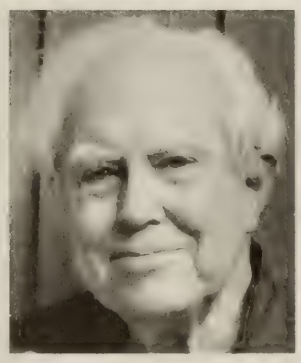
JAMES LEVINE conducting
TANGLEWOOD FESTIVAL CHORUS, JOHN OLIVER, conductor

DUTILLEUX Symphony No. 2, *Le Double* • STRAVINSKY *Symphony of Psalms* • CARTER *Boston Concerto* • BARTÓK Concerto for Orchestra

To highlight the BSO's proud heritage of commissioning and performing new music, James Levine brings together four significant works commissioned specifically for the Boston Symphony Orchestra. Commissioned for the BSO's 50th anniversary, Stravinsky's *Symphony of Psalms* (here featuring the Tanglewood Festival Chorus) has long held its place as one of the repertoire's great choral/orchestral masterpieces. Serge Koussevitzky led the orchestra in the American premiere in December 1930. Another staple of the orchestral repertoire, and a BSO signature piece since it was new, Bartók's Concerto for Orchestra was commissioned by Koussevitzky and premiered here in December 1944.



Henri Dutilleux



Elliott Carter

American composer Elliott Carter (b.1908) and French composer Henri Dutilleux (b.1916) are among the great senior craftsmen still making their mark on the music world today. Dutilleux's longstanding relationship with the BSO was fostered by Charles Munch and then nurtured more recently by Seiji Ozawa. Premiered by Munch and the orchestra in December 1959, Dutilleux's Symphony No. 2, *Le Double*, was commissioned for the BSO's 75th anniversary. Its subtitle ("The Double") reflects this colorful work's use of a twelve-player chamber orchestra that "shadows" the main ensemble. Elliott Carter's BSO-commissioned *Boston Concerto* was premiered here in April 2003; this orchestral showcase displays the BSO at its virtuosic best while also affirming the important place that Carter's music has taken in the orchestra's repertoire.

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JAMES LEVINE


Koichi Miura

The 2005-06 season is James Levine's second as Music Director of the Boston Symphony Orchestra. Named Music Director Designate in October 2001, he is the orchestra's fourteenth music director since the BSO's founding in 1881, and the first American-born conductor to hold that position. Highlights of his twelve BSO programs for 2005-06 (three of which also go to Carnegie Hall in New York) include a season-opening all-French program (works by Berlioz, Debussy, Milhaud, and Saint-Saëns) celebrating the BSO's longstanding tradition of performing the French orchestral repertoire; historic works by Bartók, Debussy, Dutilleux, and Stravinsky given their world or American premieres by the BSO in the course of the past century; newly commissioned works from Elliott Carter, Jonathan Dawe, and Peter Lieberson; and five of eleven programs (to be divided between the BSO's 2005-06 and 2006-07 seasons) juxtaposing works by Beethoven and Schoenberg. Also in 2005-06, Mr. Levine will appear as both pianist and conductor in a Beethoven/Schoenberg program (featuring soprano Anja Silja and tenor Matthew Polenzani) with the Boston Symphony Chamber Players, and he will lead the BSO on tour in Chicago, Newark (at the New Jersey Performing Arts Center), Philadelphia, and Washington, D.C. This past summer at Tanglewood, Mr. Levine led concerts with the Boston Symphony Orchestra and the Tanglewood Music Center Orchestra, and worked with the TMC's Conducting and Vocal Fellows in classes devoted to orchestral repertoire, Lieder, and opera. Maestro Levine made his BSO dèbut in April 1972; he has since led the orchestra in repertoire ranging from Haydn, Mozart, Schumann, Brahms, Dvořák, Verdi, Mahler, and Debussy to music of Babbitt, Cage, Carter, Harbison, Ligeti, Sessions, and Wuorinen.

James Levine is also Music Director of the Metropolitan Opera, where, in the thirty-four years since his debut there, he has developed a relationship with that company unparalleled in its history and unique in the musical world today. All told at the Met he has led more than 2,000 performances of 80 different operas. His 2005-06 Met season includes a special Opening Night Gala, a new production of Donizetti's *Don Pasquale*, revivals of *Così fan tutte*, *Falstaff*, *Fidelio*, *Lohengrin*, *Parsifal*, and *Wozzeck*, and, to close the season, a gala concert honoring departing general manager Joseph Volpe, as well as three concerts each at Carnegie with the MET Orchestra (including a world premiere in May by Charles Wuorinen) and MET Chamber Ensemble (including a New York premiere in October by Elliott Carter). Also this season at Carnegie, he celebrates Milton Babbitt's ninetieth birthday in May with a program made entirely of that composer's music. Mr. Levine inaugurated the "Metropolitan Opera Presents" television series for PBS in 1977, founded its Young Artist Development Program in 1980, returned Wagner's complete *Der Ring des Nibelungen* to the repertoire in 1989 (in the Met's first integral cycles in 50 years), and reinstated recitals and concerts with Met artists at the opera house—a former Metropolitan tradition. Expanding on that tradition, he and the MET Orchestra began touring in concert in 1991, and have since performed around the world.

Outside the United States, Mr. Levine's activities are characterized by his intensive and enduring relationships with Europe's most distinguished musical organizations, especially the Berlin Philharmonic, the Vienna Philharmonic, and the summer festivals in Salzburg (1975-1993) and Bayreuth (1982-98). He was music director of the UBS Verbier Festival Orchestra from its founding in 2000 and, before coming to

Boston, was chief conductor of the Munich Philharmonic from 1999 to 2004. In the United States he led the Chicago Symphony Orchestra for twenty summers as music director of the Ravinia Festival (1973-1993) and, concurrently, was music director of the Cincinnati May Festival (1973-1978). Besides his many recordings with the Metropolitan Opera and the MET Orchestra, he has amassed a substantial discography with such leading ensembles as the Berlin Philharmonic, Chicago Symphony, London Symphony, Philharmonia Orchestra, Munich Philharmonic, Dresden Staatskapelle, Philadelphia Orchestra, and Vienna Philharmonic. Over the last thirty years he has made more than 200 recordings of works ranging from Bach to Babbitt. Maestro Levine is also active as a pianist, performing chamber music and in collaboration with many of the world's great singers.

Born in Cincinnati, Ohio, on June 23, 1943, James Levine studied piano from age four and made his debut with the Cincinnati Symphony at ten, as soloist in Mendelssohn's D minor piano concerto. He was a participant at the Marlboro Festival in 1956 (including piano study with Rudolf Serkin) and at the Aspen Music Festival and School (where he would later teach and conduct) from 1957. In 1961 he entered the Juilliard School, where he studied conducting with Jean Morel and piano with Rosina Lhévinne (continuing on his work with her at Aspen). In 1964 he took part in the Ford Foundation-sponsored "American Conductors Project" with the Baltimore Symphony Orchestra and Alfred Wallenstein, Max Rudolf, and Fausto Cleva. As a direct result of his work there, he was invited by George Szell, who was on the jury, to become an assistant conductor (1964-1970) at the Cleveland Orchestra—at twenty-one, the youngest assistant conductor in that orchestra's history. During his Cleveland years, he also founded and was music director of the University Circle Orchestra at the Cleveland Institute of Music (1966-72).

James Levine was the first recipient (in 1980) of the annual Manhattan Cultural Award and in 1986 was presented with the Smetana Medal by the Czechoslovak government, following performances of the composer's *Má Vlast* in Vienna. He was the subject of a *Time* cover story in 1983, was named "Musician of the Year" by *Musical America* in 1984, and has been featured in a documentary in PBS's "American Masters" series. He holds numerous honorary doctorates and other international awards. In recent years Mr. Levine has received the Award for Distinguished Achievement in the Arts from New York's Third Street Music School Settlement; the Gold Medal for Service to Humanity from the National Institute of Social Sciences; the Lotus Award ("for inspiration to young musicians") from Young Concert Artists; the Anton Seidl Award from the Wagner Society of New York; the Wilhelm Furtwängler Prize from Baden-Baden's Committee for Cultural Advancement; the George Jellinek Award from WQXR in New York; the Goldenes Ehrenzeichen from the cities of Vienna and Salzburg; the Crystal Award from the World Economic Forum in Davos, Switzerland; America's National Medal of Arts and Kennedy Center Honors, and the 2005 Award for Distinguished Service to the Arts from the American Academy of Arts and Letters.



Michael Lutch



BOSTON SYMPHONY ORCHESTRA 2005-2006

James Levine
Music Director
Ray and Maria Stata Music Directorship, fully funded in perpetuity

Bernard Haitink
Conductor Emeritus
LaCroix Family Fund, fully funded in perpetuity

Seiji Ozawa
Music Director Laureate

First Violins

Malcolm Lowe
Concertmaster
Charles Munch chair, fully funded in perpetuity

Tamara Smirnova
Associate Concertmaster
Helen Horner McIntyre chair, endowed in perpetuity in 1976

Alexander Velinzon
Assistant Concertmaster
Robert L. Beal, Enid L., and Bruce A. Beal chair, endowed in perpetuity in 1980

Elita Kang
Assistant Concertmaster
Edward and Bertha C. Rose chair

Bo Youp Hwang
John and Dorothy Wilson chair, fully funded in perpetuity

Lucia Lin
Forrest Foster Collier chair

Ikuko Mizuno
Dorothy Q. and David B. Arnold, Jr., chair, fully funded in perpetuity

Amnon Levy
Muriel C. Kasdon and Marjorie C. Paley chair

*Sheila Fiekowsky
Ruth and Carl J. Shapiro chair, fully funded in perpetuity

*Jennie Shames‡
Theodore W. and Evelyn Berenson Family chair

*Valeria Vilker Kuchment
Stephanie Morris Marryott and Franklin J. Marryott chair

*Tatiana Dimitriades
Catherine and Paul Buttenwieser chair

*Si-Jing Huang
Mary B. Saltonstall chair, fully funded in perpetuity

*Nicole Monahan
Kristin and Roger Servison chair

*Wendy Putnam
Donald C. and Ruth Brooks Heath chair, fully funded in perpetuity

*Xin Ding

Second Violins

Haldan Martinson
Principal
Carl Schoenhof Family chair, fully funded in perpetuity

Vyacheslav Uritsky
Assistant Principal
Charlotte and Irving W. Rabb chair, endowed in perpetuity in 1977

Ronald Knudsen
Edgar and Shirley Grossman chair

Joseph McGauley
Shirley and J. Richard Fennell chair, fully funded in perpetuity

Ronan Lefkowitz
David H. and Edith C. Howie chair, fully funded in perpetuity

*Nancy Bracken
*Aza Raykhtsaum
*Bonnie Bewick
*James Cooke
*Victor Romanul
Bessie Pappas chair
*Catherine French
*Kelly Barr
*Polina Sedukh

Violas

Steven Ansell
Principal
Charles S. Dana chair, endowed in perpetuity in 1970

Cathy Basrak
Assistant Principal
Anne Stoneman chair, fully funded in perpetuity

Edward Gazouleas
Lois and Harlan Anderson chair, fully funded in perpetuity

Robert Barnes
Ronald Wilkison
Michael Zaretsky
Marc Jeanneret
*Mark Ludwig
*Rachel Fagerburg
*Kazuko Matsusaka
*Rebecca Gitter
*Marvin Moon

Cellos

Jules Eskin
Principal
Philip R. Allen chair, endowed in perpetuity in 1969

Martha Babcock
Assistant Principal
Vernon and Marion Alden chair, endowed in perpetuity in 1977

Sato Knudsen
Mischa Nieland chair, fully funded in perpetuity

Mihail Jojatu
Sandra and David Bakalar chair

Luis Leguía
Robert Bradford Newman chair, fully funded in perpetuity

*Jerome Patterson
Lillian and Nathan R. Miller chair

*Jonathan Miller
Charles and JoAnne Dickinson chair

*Owen Young
John F. Cogan, Jr., and Mary L. Cornille chair, fully funded in perpetuity

*Andrew Pearce
Stephen and Dorothy Weber chair

*Mickey Katz
Richard C. and Ellen E. Paine chair, fully funded in perpetuity

Gordon and Mary Ford Kingsley Family chair

Basses

Edwin Barker
Principal
Harold D. Hodgkinson chair, endowed in perpetuity in 1974

Lawrence Wolfe
Assistant Principal
Maria Nistazos Stata chair, fully funded in perpetuity

Joseph Hearne
Leith Family chair, fully funded in perpetuity

Dennis Roy
Joseph and Jan Brett Hearne chair

John Salkowski
Erich and Edith Heymans chair

*James Orleans

* *Participating in a system of rotated seating*
‡ *On sabbatical leave*
§ *Substitute player*

*Todd Seeber
Eleanor L. and Levin H. Campbell chair, fully funded in perpetuity
*John Stovall
*Benjamin Levy

Flutes
Elizabeth Rowe
Principal
Walter Piston chair, endowed in perpetuity in 1970
Fenwick Smith
Myra and Robert Kraft chair, endowed in perpetuity in 1981
Elizabeth Ostling
Associate Principal
Marian Gray Lewis chair, fully funded in perpetuity

Piccolo

Evelyn and C. Charles Marran chair, endowed in perpetuity in 1979
§Linda Toote

Oboes
John Ferrillo
Principal
Mildred B. Remis chair, endowed in perpetuity in 1975
Mark McEwen
James and Tina Collias chair
Keisuke Wakao
Assistant Principal
Elaine and Jerome Rosenfeld chair

English Horn
Robert Sheena
Beranek chair, fully funded in perpetuity

Clarinets
William R. Hudgins
Principal
Ann S.M. Banks chair, endowed in perpetuity in 1977
Scott Andrews
Thomas and Dola Stemberg chair
Thomas Martin
Associate Principal & E-flat clarinet
Stanton W. and Elisabeth K. Davis chair, fully funded in perpetuity

Bass Clarinet
Craig Nordstrom
Farla and Harvey Chet Krentzman chair, fully funded in perpetuity

Bassoons
Richard Svoboda
Principal
Edward A. Taft chair, endowed in perpetuity in 1974
Suzanne Nelsen
John D. and Vera M. MacDonald chair
Richard Ranti
Associate Principal
Diana Osgood Tottenham/ Hamilton Osgood chair, fully funded in perpetuity

Contrabassoon
Gregg Henegar
Helen Rand Thayer chair

Horns
James Sommerville
Principal
Helen Sagoff Slosberg/Edna S. Kalman chair, endowed in perpetuity in 1974
Richard Sebring
Associate Principal
Margaret Andersen Congleton chair, fully funded in perpetuity
Daniel Katzen
Elizabeth B. Storer chair, fully funded in perpetuity
Jay Wadenpfuhl
John P. II and Nancy S. Eustis chair, fully funded in perpetuity

Jonathan Menkis‡
Jean-Noël and Mona N. Tariot chair
§Eli Epstein
§Kevin Owen

Trumpets
Charles Schlueter
Principal
Roger Louis Voisin chair, endowed in perpetuity in 1977
Peter Chapman
Ford H. Cooper chair, endowed in perpetuity in 1984
Thomas Rolfs
Associate Principal
Nina L. and Eugene B. Doggett chair
Benjamin Wright
Rosemary and Donald Hudson chair

Trombones
Ronald Barron
Principal
J.P. and Mary B. Barger chair, fully funded in perpetuity
Norman Bolter
Arthur and Linda Gelb chair

Bass Trombone
Douglas Yeo
John Moors Cabot chair, fully funded in perpetuity

Tuba
Mike Roylance
Margaret and William C. Rousseau chair, fully funded in perpetuity

Timpani
Timothy Genis
Sylvia Shippen Wells chair, endowed in perpetuity in 1974

Percussion
Frank Epstein
Peter and Anne Brooke chair, fully funded in perpetuity
J. William Hudgins
Peter Andrew Lurie chair, fully funded in perpetuity

Barbara Lee chair

Assistant Timpanist
Mr. and Mrs. Edward H. Linde chair
§Richard Flanagan

Harp
Ann Hobson Pilot
Principal

Voice and Chorus
John Oliver
Tanglewood Festival Chorus Conductor
Alan J. and Suzanne W. Dworsky chair, fully funded in perpetuity

Librarians
Marshall Burlingame
Principal
Lia and William Poorvu chair, fully funded in perpetuity
William Shisler
John Perkel

Assistant Conductors
Jens Georg Bachmann
Anna E. Finnerty chair, fully funded in perpetuity
Ludovic Morlot

Personnel Managers
Lynn G. Larsen
Bruce M. Creditor

Stage Manager
John Demick

From the Music Director

All this week's pieces are especially vivid and varied, and all use the orchestra in particularly individual ways. This week we're also saying "Happy Birthday" to two of our most respected and beloved musician colleagues. Last night and tonight we honor George Perle, who celebrated his 90th birthday this past May. Tomorrow and Tuesday we honor Gunther Schuller, who celebrates his 80th birthday on Tuesday. I feel fortunate to have known them both for many years. Throughout their lives, all their activities have reflected their extraordinary taste, talent, commitment, and energy.

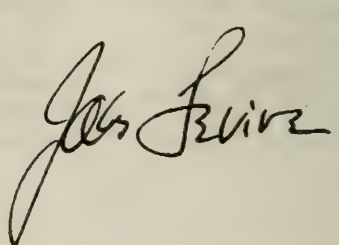
George is well known not only as a composer, but also as a teacher (he's taught as composer-in-residence at Tanglewood on several occasions) and as one of our great writers about music (writing definitive texts on Alban Berg and the developments in composition—especially harmony—post-Schoenberg). In fact, I've known him since I was moved to write to him back in 1969 after reading one of his brilliant articles on Berg. *Transcendental Modulations* is one of his most beautiful and highly contrasted pieces, one he agreed would be a fitting choice when I spoke with him about celebrating his birthday here. I'm delighted to add this work to the BSO's repertoire.

Gunther, as Bostonians well know, has had a tremendous life as composer, teacher, conductor, author, horn player at the Met (starting when he was 17!), publisher of recordings and scores, and former head of the New England Conservatory and the Tanglewood Music Center. He continues to have a particular soft spot for *Spectra*, which was commissioned by the New York Philharmonic at the special request of its departing music director, Dimitri Mitropoulos, who led its premiere performances in 1960. I first conducted it in 1968 with my students at Meadowbrook (we all loved working on it), and in 1990 I performed and recorded it with the Chicago Symphony, with Gunther present. *Spectra* remains exceptionally fascinating because the content of the music is continuously interacting with the orchestra's physical layout on the stage: the overall effect results from the combination of spatial as well as structural elements, and the music develops from one inspired idea to the next. A unique piece!

The first music on this program—Mozart's *Haffner* Symphony—was in fact the first music I ever performed with the Boston Symphony, to open my very first BSO program in April 1972! However familiar it is, the *Haffner* remains a phenomenal piece—which is true of *all* Mozart's mature works, an amazing fact in itself and a subject for a future program note perhaps. One wants to program them as often as possible.

Debussy's *La Mer*, which closes the program, is another of my favorite pieces that I've been studying and performing all my life, one of those works that's always rejuvenating; one never gets tired of it. And besides being part of the BSO's great tradition of performing French music, *La Mer* holds a special place in BSO history, having received its American premiere with the Boston Symphony under Karl Muck in 1907.

Finally, a word of thanks tonight to the BSO's exclusive season sponsor, UBS, for their extraordinary support of the Boston Symphony Orchestra, and for their efforts on behalf of symphony orchestras throughout the United States.



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James Levine, *Music Director*
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125th Season, 2005-2006

UBS THANKSGIVING CONCERT

Friday, November 18, at 8:30

JAMES LEVINE conducting

MOZART — Symphony No. 35 in D, K.385, *Haffner*

Allegro
Andante
Menuetto; Trio
Finale: Presto

PERLE — *Transcendental Modulations* (1993)
(celebrating the composer's 90th birthday on May 6, 2005)

INTERMISSION

DEBUSSY — *La Mer*, Three symphonic sketches

From Dawn to Noon on the Sea
Play of the Waves
Dialogue of the Wind and the Sea

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Wolfgang Amadè Mozart
Symphony No. 35 in D, K.385, *Haffner*



Joannes Chrisostomus Wolfgang Gottlieb Mozart, who began calling himself Wolfgang Amadeo about 1770 and Wolfgang Amadè in 1777 (he never used Amadeus except in fun), was born in Salzburg, Austria, on January 27, 1756, and died in Vienna on December 5, 1791. He composed the six movements of a serenade from which he took the four movements of this D major symphony, K.385, in Vienna at the end of July and beginning of August 1782. The present form of the symphony took shape the following winter, and it received its premiere on March 29, 1783, in Vienna. Carl Bergmann conducted the Germania Musical Society in the American premiere, which took place in Baltimore in January 1850. Wilhelm Gericke led the first Boston Symphony performances of the "Haffner" Symphony in January 1885, subsequent BSO performances being given by Max Fiedler, Karl Muck, Bruno Walter, Serge Koussevitzky, Albert Stoessel, Georges Enesco, Fritz Reiner, Thor Johnson, Leonard Bernstein, Charles Munch, Pierre Monteux (in a Pension Fund concert given on his eighty-fifth birthday), Erich Leinsdorf, Jorge Mester, Charles Wilson, Erich Leinsdorf, James Levine, Stanislaw Skrowaczewski, Neville Marriner, Klaus Tennstedt, Vladimir Ashkenazy, Vittorio Negri, Christoph Eschenbach, Carl St. Clair, James Conlon, Sir Neville Marriner, Bernard Haitink (the most recent subscription performances, in October 2003), and Charles Dutoit (the most recent Tanglewood performance, on August 27, 2004). The score calls for two each of flutes, oboes, clarinets, and bassoons, two horns, two trumpets, timpani, and strings. The flutes and clarinets are a late addition, made when the composer recast the work into four movements.

The Haffner family of Salzburg has been immortalized through two compositions by Mozart, the *Haffner* Serenade, K.250(248b), of 1776, commissioned for a family wedding, and the *Haffner* Symphony, K.385, of 1782. Actually the symphony was originally intended simply to be another serenade, for use at the celebration given Sigmund Haffner, a boyhood chum of Mozart's, when he was elevated to the nobility in recognition of his generous benefactions made to the city. Leopold Mozart urgently requested some suitable music from Wolfgang. This happened not long after the younger Mozart's arrival in Vienna, when he was busy trying to establish himself in the capital with pupils and commissions for compositions and attempting to get ready for his forthcoming wedding to Constanze Weber, which was to take place on August 4. (Mozart carefully kept the wedding plans a secret from Papa until it was too late for him to interfere.)

Mozart's first reaction was that he was too busy: "I am up to the eyes in work," he wrote on July 20. But he promised to burn the midnight oil and was able to send individual movements via post, the last of them accompanied by a letter dated August 7. There is no evidence regarding the exact date of the premiere, but Leopold presumably prepared the serenade for performance, and we may assume that it was performed as Mozart wrote it—with an introductory march and a second minuet. The march survives as K.408/2(385a); the minuet is lost.

The next we hear of this music is in a letter of Wolfgang's to his father just before Christmas, asking Leopold to send "the new symphony which I composed for Haffner at your request." He was planning a concert for Lent (the most popular time for concerts, since opera houses and theaters were closed), and he wanted to include this new work. Leopold sent the original score back to Vienna; when Wolfgang saw it again, he wrote: "My new *Haffner* Symphony has positively amazed me, for I had forgotten every single

note of it. It must surely produce a good effect." But he chose nonetheless to adapt it to fit better the normal canons of concert use—four movements (with only a single minuet) —and added parts for flutes and clarinets, which had been lacking in the serenade.

Mozart included the revised symphony on a concert that he gave on March 29, 1783. The program was arranged in a way that we would find very bizarre today, though it was the normal run of business at an 18th-century performance. The concert opened with the first three movements of the new symphony, followed by an aria, a piano concerto, an operatic *scena*, a keyboard fugue, and a vocal rondo—and then came the finale of the *Haffner* Symphony!

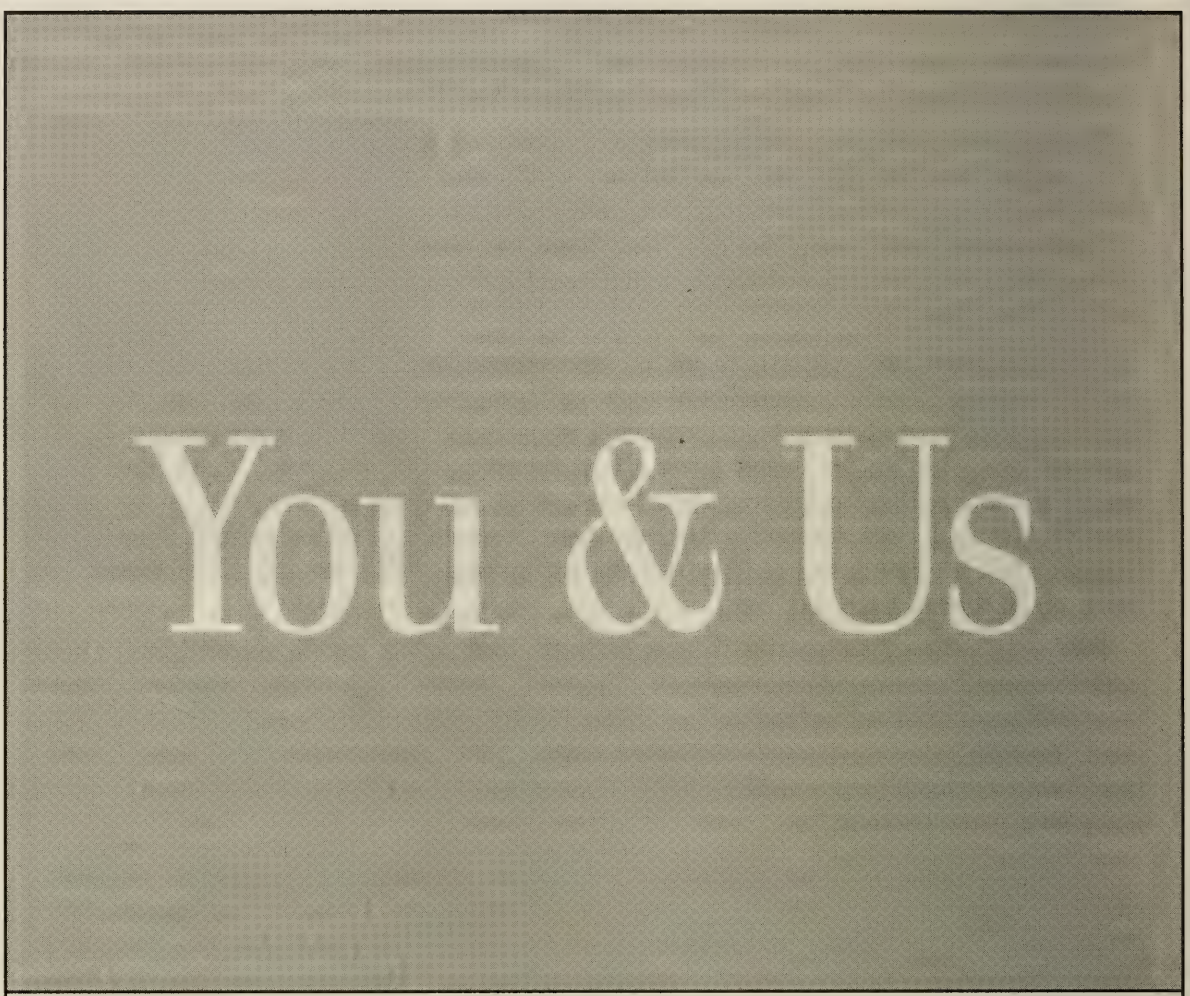
Even though it survives only in its four-movement form, the *Haffner* Symphony still recalls the many earlier serenades Mozart had composed for use in Salzburg in being generally lighter in construction, somewhat more loose-limbed than a normal symphony planned as such from the outset (after all, music at a party would not likely have had many listeners willing to follow a detailed musical argument with any degree of concentration). Gradually his serenades became more "symphonic" in a way that required the listener's full attention, rather than just the subliminal awareness that some music was going on in the background.

The pomp of the first movement is splendidly worked out with material based almost entirely on the opening gesture, with its dramatic octave leaps or their linear equivalent, running scales in eighths or sixteenths. The Andante is lush and delicately elaborate, filled with those graces we call "Mozartean." The minuet offers a vigorous and festive main section (whose grand melodic leaps remind us of the first movement) contrasting with a more graceful Trio.

The finale seems to be a reminiscence—whether intentional or otherwise, who can say?—of Osmin's comic aria "O wie will ich triumphieren" from *Die Entführung aus dem Serail*. The opera was first performed on July 16, 1782, just two weeks before the composition of this finale. Mozart's satisfaction with the Osmin aria, and his recollection of that recently performed score, may explain the complete fluency with which he noted down this movement in his manuscript, as if at a single sitting. He was also clearly pleased enough with the finale to use it, isolated from the rest of the work, as the concluding music for an entire concert. As he correctly recognized, this witty play of dynamics engineering the various returns of the rondo tune was the perfect vehicle to send the audience home in a cheerful mood.

—Steven Ledbetter

Steven Ledbetter was program annotator of the Boston Symphony Orchestra from 1979 to 1998. In 1991 his BSO program notes received an ASCAP/Deems Taylor Award. He now writes program notes for orchestras and other ensembles throughout the country, and for such concert venues as Carnegie Hall.



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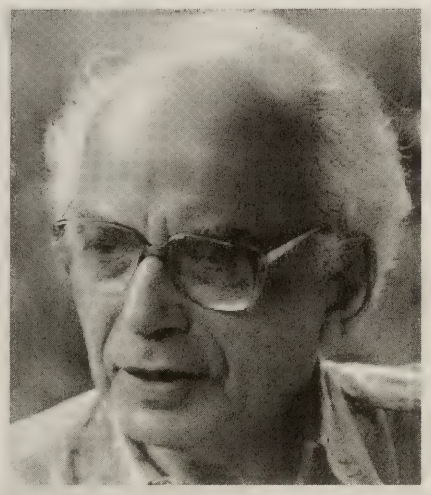
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George Perle
Transcendental Modulations (1993)



George Perle was born in Bayonne, New Jersey, on May 6, 1915, and lives in New York City. Transcendental Modulations *was commissioned by the Philharmonic Symphony Society of New York as part of the New York Philharmonic's 150th-anniversary celebrations, with funding supplied by the late Francis Goelet, one of the major music patrons of the last century and a frequent underwriter of new American works. Perle began the work in August 1992 and finished it the following June; the New York Philharmonic gave the premiere on November 21, 1996, with Jahja Ling conducting. These are the first performances of* Transcendental Modulations *by the Boston Symphony Orchestra. The score calls for four flutes (third doubling piccolo, fourth doubling piccolo and alto flute), three oboes, English horn, three clarinets (third doubling piccolo clarinet), bass clarinet, four bassoons (fourth doubling contrabassoon), four horns, four trumpets, four trombones (two tenor and two bass), tuba, timpani, xylophone, glockenspiel, vibraphone, chimes, tam-tam, bass drum, temple blocks, suspended cymbal, piano, harp, celesta, and strings. The duration of the piece is about twenty-three minutes.*

George Perle is one of the most versatile of America's major musical figures and has achieved renown in a number of fields: not only as a composer (he won the Pulitzer Prize for Music in 1986 for his Wind Quintet No. 4) but also as a teacher (at the University of Louisville, the University of California at Davis, and Queens College in New York) and as a theorist and commentator on 20th-century music. Given such a variegated and distinguished career, his award (also in 1986) of the coveted MacArthur Fellowship—known to everyone as the "genius grant"—came as no surprise. The eminent critic Andrew Porter has lauded Perle's work as a composer for "the vividness of [Perle's] melodic gestures, the lively rhythmic sense, the clarity and shapeliness of his discourse and, quite simply, the charm and grace of his utterance."

Perle has lived in New York for four decades, but he grew up in Chicago, and his music can be viewed as the product of both cities. Like the recent and current members of what is definitely a Chicago school—think of Ralph Shapey, Shulamit Ran, and, lately,

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JAMES LEVINE
Music Director

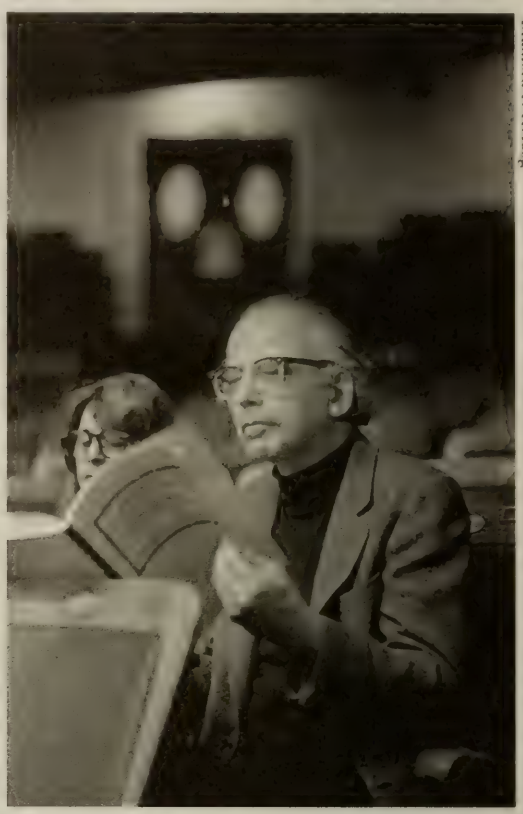
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BOSTON POPS

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Augusta Read Thomas—he is an unambiguous modernist whose music is constructed with the same unsentimental clarity of design that Mies van der Rohe put into his buildings on Lake Shore Drive. And yet there is a refined, *sotto voce* quality to his music—along with a kinetic impulse redolent of the Stravinsky-Balanchine ballets—that exudes a more Gothamesque idea of elegance. It is a combination of qualities that is directly observable in *Transcendental Modulations*. While the piece is obviously the product of a sensitive artist, it is significant (and highly unusual) that there are absolutely no descriptive tempo indications or expressive markings—no Allegros, no Adagios, no cantabiles, *nothing*—in the entire score. The work's emotional message embodies both Romantic ardor and a severely Classical respect for boundaries; like a grown child, it must make its way into the world alone.



Bradford F. Herzog

George Perle with his wife Shirley at Jordan Hall at the New England Consrvatory, March 1987

If a third city can be brought into Perle's cosmology, then it is unquestionably Vienna. Perle was one of the first American composers to examine seriously the music of the twelve-tone composers of the Second Viennese School, and he became an authority on it. He is the doyen of Berg scholars; not only did he write *The Operas of Alban Berg*, a seminal two-volume study, but he was instrumental in persuading Berg's publishers, Universal Edition, to release the suppressed Act III of *Lulu*, which after its belated premiere at the Paris Opéra immediately took its place in the world repertory. Thousands of musicians (and innumerable listeners) have thus benefited from Perle's research, but none perhaps more than the composer himself, who realized that his own music needed the discipline that Berg's twelve-tone technique provided—and yet had no desire to imitate it slavishly. So he began to develop his own system of "twelve-tone tonality," which Larry Rothe, publications editor for the San Francisco Symphony, has described as "a still-evolving system of compositional rules and guidelines Perle has *deduced* over the years: by writing music, certainly, but also by analyzing the work of Schoenberg, Berg, Webern, Bartók, Stravinsky, Scriabin, [and] Debussy." As Perle explains, "I have a language that permits progression, and cadences, and keys. I can think in a systematic way about music... as [did] Mozart, Brahms, Palestrina, Schubert."

Despite his great love for Berg, Perle has never attempted the operatic form. Indeed, he rarely writes music with words at all; his compositions are exquisitely formulated solutions to musical problems that are best confronted in their abstract state. (A lovely exception to the rule is the composer's *Thirteen Dickinson Songs*, from 1978, which were sung by Lucy Shelton on a recent New York concert celebrating Perle's ninetieth birthday.) In *Transcendental Modulations*, Perle's journey arose from a slip of the tongue. While in conversation, he meant to remark that a late friend had practiced TM, or "transcendental meditation," but in conversation the words came out as "transcendental *modulation*." In music, the word "modulation" refers to the way composers move from one tonal center to another—something Perle does constantly in *Transcendental Modulations* in a complex but accessible way that recalls the phrase structures of pre-modernist tonal music. Throughout the piece, there is a remarkable, and rewarding, correla-

tion between the flow of consonance and dissonance and the expressive intentions of Perle's ingratiating musical gestures.

As Michael Steinberg remarked in a note for the Philharmonic premiere, *Transcendental Modulations* "is a piece made of vividly profiled ideas." Those ideas, however, are carefully built into sections, delineated by a system of no less than twelve interrelated tempo indications, all abstract (Tempo II, III, etc.). The first section is worth some discussion, since it is the basis for much that follows. A mysterious chord is built up in the bassoons, then passed to the clarinets. Two of these instruments, by way of a swift, upward arpeggiation (reminiscent of a famous passage in Stravinsky's *Petrushka*), pass it to the oboes, who make a little sport with it before the texture broadens to include the strings, which support a restless oboe solo with tremolo chords played *sul ponticello* (hence the scratchy sound). After a climax in the winds, the music collapses into the depth of the cellos and basses, a passage that radiates a dusky, Viennese tinge. After the entire section, varied and extended, is repeated at a slightly higher pitch level—with an upward "modulation" in the emotional pitch as well—the work expands outward like a great sea, using endless developments of these ideas, along with two new ones, both in the violins: a very quick, oscillating movement of two chords, and an ardent melody in octaves alternating long notes with short ones.

A little later, when that melody is expanded upon by the solo violin, entering in a dialogue with the different families of the wind section, we understand that Perle's orchestration (which, given the size of the orchestra, is remarkably restrained) has an operatic element—the soloists as leading ladies and gentlemen, the various instrumental families as choruses and ensembles. (Near the end of the work, a solo viola dares to raise its voice against the brass.) Sometimes the dialogue is intrafamilial, as in two long sections for the strings alone; the second of these is a threnody, ardent and vulnerable, which reminds us that this is a work not only about modulations but about mortality as well. But there are a number of vigorous scherzo passages to enliven the texture, and the gently resigned return of the opening music at the close of the work lends the whole piece a kind of stoic gravity—an acceptance of nature's processes, a sense of logic to which Perle, in his scrupulous workmanship and delectable style, pays a moving tribute.

—Russell Platt

Russell Platt, the winner of two Charles Ives Awards from the American Academy of Arts and Letters, is a music editor and critic at *The New Yorker* and a noted American composer.

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BOSTON SYMPHONY ORCHESTRA

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A Look Back: The American Premiere of Debussy's "La Mer"

The critical response to the first American performance of Debussy's "La Mer," given by the BSO with Karl Muck conducting on March 1, 1907, and also to the first New York performance given by the BSO several weeks later at Carnegie Hall, reveals that music quite like this had never been heard before. Many of the reviews, like Louis C. Elson's in the Boston Advertiser, were harshly negative. Kent Perkins, in the Boston American, concluded that "one can see and hear the ocean better at Nahant or Marblehead Neck." Others, like Philip Hale, later to become the Boston Symphony's program annotator but then writing for the Herald, were more circumspect.

Louis C. Elson
in the
Boston Advertiser

When we read the title of the first of the sea-sketches by Debussy—"from Dawn till Noon on the Ocean"—we feared that, in accordance with modern realism, we were to have a movement seven hours long. It was not so long, but it was terrible while it lasted. We do not wish to treat a prominent composer flippantly; we find some musicians for whom we have the highest respect going into ecstasies over this work and we have honestly endeavored to put ourselves into a receptive mood and to discern its beauties. We have failed. We can find little else but shreds and patches, and the eternal bleatings of muted horns and cacklings of oboes breed only contempt.

Even the despised Mendelssohn has given more graphic sea-music in his "Hebrides Overture," while there is more flavor of the ocean in the first 50 measures of the "Flying Dutchman" overture than in the entire Debussy work. The first movement of Rubinstein's "Ocean Symphony" also stands far above this tone picture and in the same field.

Frenchman are notoriously bad sailors, and a Gallic picture of the sea is apt to run more to stewards and basins and lemons than to the wild majesty of Poseidon. There was, however, much glow of orchestration in the second movement and the brilliant performance of the finale was sufficient to arouse the audience. Dr. Muck was recalled twice at the end, and finally caused the orchestra to rise to acknowledge the applause. We were as mystified at the end as at the beginning. We clung, like a drowning man, to a few fragments of the tonal wreck, a bit of a theme here and a comprehensible figure there, but finally this muted horn sea overwhelmed us. If this be Music we would much prefer to leave the Heavenly Maid until she has got over her Hysterics.

Philip Hale
in the
Boston Herald

There are some who insist that music written even by the most imaginative, skilful and audacious composer cannot portray a scene in nature or a phenomenon of nature so effectively, either by an attempt at photographic realism, by "impressionism," or by subtle suggestion, as a painting or a page of printed words....

Look over the works of the seascapists in music. Mendelssohn, Rubinstein, Rimsky-Korsakoff, Paul Gilson and others. Let them rage and howl and bluster or mimic the treacherous calm and deceitful merriment. How far are they from depicting "the spasm of the sky and the chatter of the sea!"

Thus do some cry out against this specific portraiture in music.

But the sea is very old and it is still young; it is monotonous and it is terrible in its variety of expression. The same sea that was to Aeschylus as multitudinous laughter was so dreaded by John on Patmos that in the heaven he saw in the wondrous vision there is no sea. Is it not possible for a composer who is on intimate terms with the ocean to express in tones some of its characteristics? Are there no measures in two overtures of Mendelssohn, in the first movement of the "Ocean" symphony, in "Scheherazade," in "Sadko" and in Gilson's symphonic poem that bring the sea irresistibly to mind, and that without aid of programme?

Nor is there any need of programme to catch the meaning of Debussy's "Sketches." Whether these sketches belong to music or to a new art is a question that need not now be discussed. Nor is it necessary to speak about Debussy's strange and surprising musical material. The question is simply this: Does he succeed in his purpose? And here the

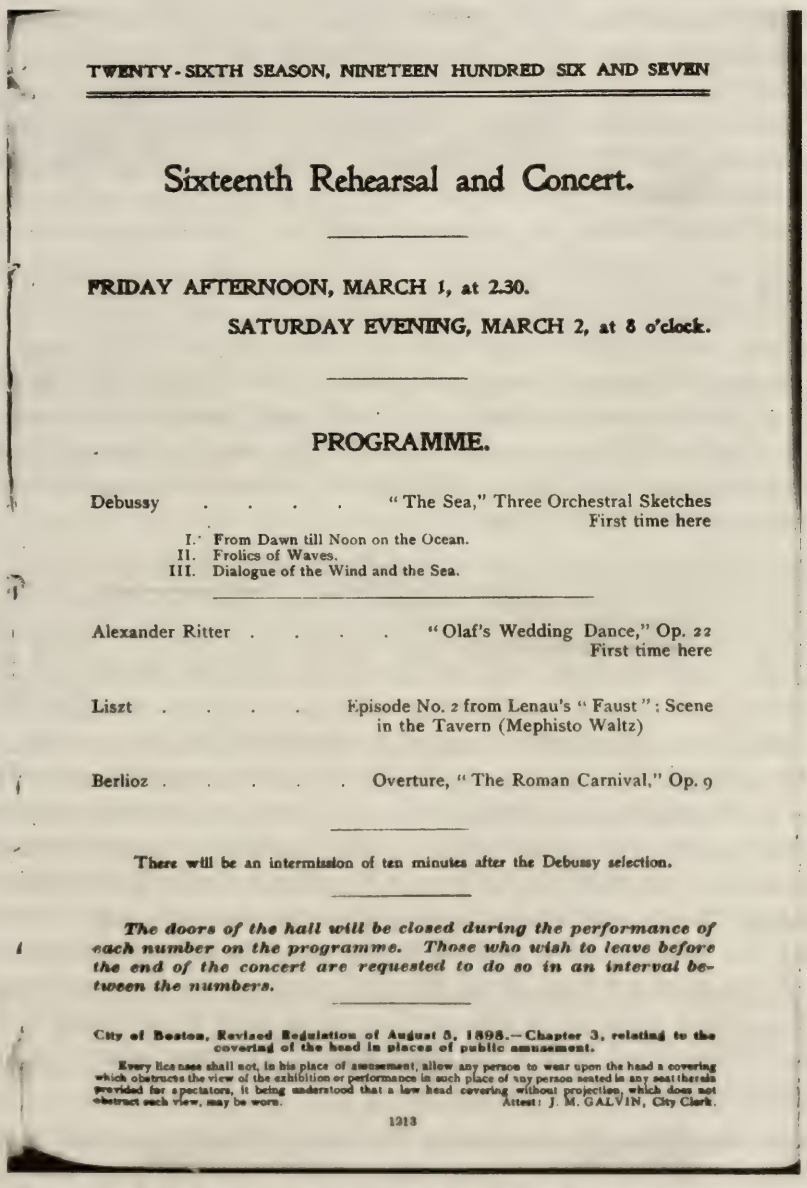
individuality of the hearer enters into the answer....

The sketches are more than a remarkable tour de force; they are something more than essays in a strange language. The hearer must cast aside all theories about how music should be written; he must listen in good faith.

As heard last night, and the performance was one of extraordinary brilliance, the first and the second movements seemed the more poetic and at the same time realistic. The third, while it was impressive and at times admirably mimetic, did not seem so clearly imagined or so convincingly expressed. It would be impossible to give any analysis in the most general way of any one of the movements, for they are as shifting and capricious as the sea itself. There are fragments of themes; there are themes that might be called typical motives, which are of exquisite beauty, but all these themes float on the waves of sound; they are lost; they reappear.

This music is to be heard, rather than talked about. To some, curious and expectant, but without prejudice, it was perhaps chaotic and unintelligible. Others were interested only in the unusual harmonic progressions and in the strange use of familiar instruments. And there were others to whom this music was a highly poetic expression of the sea and its mystery. The sketches are at least an answer to those who have insisted that Debussy's melodic vein is weak and that he lacks virility.

Music so strange, so fascinating, so perplexing, should be heard more than once in a season. It is a pity that the sketches are not on the programme of the concert this week.



TWENTY-SIXTH SEASON, NINETEEN HUNDRED SIX AND SEVEN

Sixteenth Rehearsal and Concert.

FRIDAY AFTERNOON, MARCH 1, at 2.30.

SATURDAY EVENING, MARCH 2, at 8 o'clock.

PROGRAMME.

Debussy "The Sea," Three Orchestral Sketches
First time here

I. From Dawn till Noon on the Ocean.
II. Frolics of Waves.
III. Dialogue of the Wind and the Sea.

Alexander Ritter "Olaf's Wedding Dance," Op. 22
First time here

Liszt Episode No. 2 from Lenau's "Faust": Scene in the Tavern (Mephisto Waltz)

Berlioz Overture, "The Roman Carnival," Op. 9

There will be an intermission of ten minutes after the Debussy selection.

The doors of the hall will be closed during the performance of each number on the programme. Those who wish to leave before the end of the concert are requested to do so in an interval between the numbers.

City of Boston, Revised Regulation of August 5, 1898.—Chapter 3, relating to the covering of the head in places of public amusement.

Every licensee shall not, in his place of amusement, allow any person to wear upon the head a covering which obstructs the view of the exhibition or performance in such place of any person seated in any seat therein provided for spectators, it being understood that a low head covering without projection, which does not obstruct such view, may be worn. Attest: J. M. GALVIN, City Clerk.

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From the first American performance of "La Mer"

Claude Debussy
La Mer, Three symphonic sketches



Achille-Claude Debussy was born at St.-Germain-en-Laye, France, on August 22, 1862, and died in Paris on March 25, 1918. He began work on La Mer *during the summer of 1903 and completed the score in March 1905, though he continued to make revisions for many years. Camille Chevillard conducted the Lamoureux Orchestra in the first performance on October 15, 1905, in Paris. Karl Muck and the Boston Symphony Orchestra gave the American premiere on March 1, 1907, later BSO performances being led by Pierre Monteux, Serge Koussevitzky, Dimitri Mitropoulos, Richard Burgin, Charles Munch, Ernest Ansermet, Vladimir Golschmann, Jean Martinon, Pierre Boulez, Michael Tilson Thomas, Eugene Ormandy, Erich Leinsdorf, Joseph Silverstein (including the BSO's most recent Tanglewood performance, on August 20, 1982, though David Zinman led it there more recently on July 10, 1994, with the Minnesota Orchestra), Sir Colin Davis, Pascal Verrot, Seiji Ozawa, Marek Janowski, Robert Spano, and Bernard Haitink (including the most recent subscription performances, in October 2003).* La Mer *is scored for two flutes and piccolo, two oboes and English horn, two clarinets, three bassoons and contrabassoon (the latter in the third movement only), four horns, three trumpets, two cornets à piston (third movement only), three trombones, bass tuba, timpani, cymbals, tam-tam, triangle, glockenspiel, bass drum, two harps, and strings. The string section Debussy hoped for was an unusually large one, including sixteen cellos.*

Debussy had very little real experience of the sea, and that usually from the vantage point of a sandy beach. Yet among the few views of his childhood that the unusually private composer vouchsafed to the world was the occasional affectionate reference to summer vacations at Cannes, where he learned to love the sea. His parents even made plans that he should become a sailor (a life that could hardly have suited him for long), but they were scotched when a certain Mme. Mauté, who was giving the nine-year-old boy piano lessons, discovered his musical talent, and within a year he was studying piano and theory at the Paris Conservatoire.

Still, when he came to write *La Mer* thirty years later, Debussy commented that he was able to draw upon "innumerable memories" and that these were "worth more than reality, which generally weighs down one's thoughts too heavily." In the meantime, Debussy's memories were charged with images drawn from literature and art. One hint of a source for the piece comes from the title Debussy originally thought of giving the first movement: "Calm sea around the Sanguinary Islands." This was, in fact, the title of a short story by Camille Mauclair that had apparently been published in 1893 ("Îles Sanguinaires" is the French name for Sardinia and Corsica). It is even conceivable that Debussy was thinking of writing a sea-piece using this title as early as the 1890s, though in fact the first clear reference to *La Mer* comes from a letter of September 12, 1903, to André Messager: "I am working on three symphonic sketches under the title *La Mer*: *Mer belle aux Îles Sanguinaires*; *Jeux de vagues*; and *La Vent fait danser la mer*." Only the second of these titles ("Play of the Waves") remained in the final version. The first came from Mauclair's story, to be changed in the end to "From Dawn to Noon on the Sea." The last ("The Wind Makes the Sea Dance") was later turned into the rather more neutral "Dialogue of the Wind and the Sea."

But the most direct inspiration for *La Mer* was probably from art. Debussy had admired the sea paintings of Turner, with their misty impalpability, which had been on display in Paris and which he may also have seen during London visits in 1902 and

1903, shortly before he began composing *La Mer*. Still more influential were the Japanese artists Hokusai and Hiroshige, whose work became enormously popular in France by the end of the nineteenth century. When the score of *La Mer* was published, Debussy requested that the cover design include a detail of Hokusai's most famous print, "The Hollow of the Wave off Kanagawa," the part showing the giant wave towering above and starting to curve over in its downward fall, its foaming billows frozen in a stylized pattern that almost resembles leaves on a tree.

Debussy came to *La Mer* soon after the great success of his one completed opera *Pelléas et Mélisande*, performed to great acclaim in April 1902. In the following years, he showed a new confidence in his art, prolifically turning out the second set of *Fêtes galantes*, the first set of *Images* for piano, and the brilliant piano solo *L'Îsle joyeuse*, as well as *La Mer*. Moreover he may well have expected *La Mer* to be even more successful with the public than the opera had been, if only because the music was more assertive than that of the opera (whose whole dramatic point is inactivity, faithfully mirrored in the music). *La Mer*, for all of Debussy's modesty in calling it simply "three symphonic sketches," is nothing less than a full-fledged symphony, with interrelationships between the movements and an artful balance of tension and repose, climax and release. It has been called the greatest symphony ever written by a French composer.



Hokusai's "Hollow of the Wave off Kanagawa"

But the work at its premiere caused violent controversy, with assessments ranging from "the composer's finest work" to "lifeless as dried plants in a herbarium." The rehearsals had been marked by overt objections from the members of the orchestra. Debussy later told Stravinsky that the violinists had tied handkerchiefs to the tips of their bows in rehearsal as a sign of ridicule and protest. Part of the reason may have been non-musical: Debussy was, at just that time, an object of scandal. In the autumn of 1903 he had met Emma Bardac, the wife of a banker. In June 1904 he left his wife and moved into an apartment with Bardac, where they lived for the rest of Debussy's life. In October his wife attempted suicide, and a number of Debussy's friends broke off relations with him.

The mixed impression of the premiere was reversed when Debussy himself conducted *La Mer* in Paris on January 19 and 26, 1908—even though he had never before conducted an orchestra. Yet, as he wrote later, "One of my main impressions is that I really reached the heart of my own music." The two performances were spectacularly successful in a way Debussy had not seen since the premiere of *Pelléas*. (To give credit where credit is, at least in part, due, the orchestra had been prepared by Eduard Colonne before the composer took over for the last rehearsals.)

By that time Karl Muck had already led the Boston Symphony Orchestra in the American premiere, on which occasion the reactions also covered a wide gamut (see page 22 of this program book). Kent Perkins, in the *Boston American*, decided that "one can see and hear the ocean better at Nahant or Marblehead Neck." Louis C. Elson, in the *Advertiser*, was sarcastically negative: "Frenchmen are notoriously bad sailors, and a Gallic picture of the sea is apt to run more to stewards and basins and lemons than to the wild

majesty of Poseidon.... If this be Music we would much prefer to leave the Heavenly Maid until she has got over her Hysterics." But Philip Hale (later the BSO's program annotator), in the *Sunday Herald*, though unable to "explain" the piece, found it full of fascination: "The sketches are more than a remarkable tour de force; they are something more than essays in a strange language. The hearer must cast aside all theories about how music should be written; he must listen in good faith." Certainly *La Mer* has never been amenable to the simple summaries of formal elements such as "sonata form" that can at least give direction to the listener's perceptions of, say, a classical symphony. The use of orchestral color is more immediately identifiable than melodic shapes, though these play a crucial role in the work as well, and the harmonies are *sui generis*.

The first movement's title, "From Dawn to Noon on the Sea," is not intended to prescribe a particular program but merely to indicate a progression from near darkness, in which objects are indistinct, to brightness, in which they are clearly perceptible. (Debussy's friend Erik Satie, always a joker, and one who loved inventing elaborate titles for his own music, once commented to Debussy that he "particularly liked the bit at a quarter to eleven.") Debussy's pictorialism is wonderfully evocative in its suggestion of indistinct outlines that gradually appear to view, the light evidently breaking forth in the undulating tremolos of the strings just at the moment that the principal key, D-flat major, is established. The horns resound with melodic shapes using pentatonic scales over a moving cello line that is also pentatonic. Since this five-note scale is often used by composers to symbolize the orient, at least one commentator has suggested, possibly with tongue in cheek, that Debussy chose to open in this way because, of course, the sun rises in the east! A striking change comes with a new theme in the cellos, which seem at first to bring the motion to a halt and then proceed in wavelike triplets, which build to the movement's climax.

The second movement, "Play of the Waves," is a lighter scherzo, scored with extreme delicacy. It is a lighter interlude between the stormy and emphatic passions of the first and last movements.

"Dialogue of the Wind and the Sea" begins with an evident pictorial image: the waves softly surging up in the low strings, answered by the winds—the woodwinds, in fact—blowing high up in chromatic shrieks. The struggle of wind and waves is developed at length, turning to material drawn from the opening movement, and building to a brilliant sunlit conclusion.

—Steven Ledbetter

More . . .

The best sources of information on George Perle's career and music are the article in The New Grove Dictionary of Music and Musicians (2001 edition) by composer Paul Lansky, and the excellent George Perle website, www.georgeperle.com, which includes up-to-date biographical information, lists of works and publications, upcoming events, and discography. Perle is the author of several books, although these are mostly of interest to the music professional (and specifically composers). These are *Serial Composition and Atonality: An Introduction to the Music of Schoenberg, Berg and Webern* and *Twelve-Tone Tonality* (both University of California Press hardcover), *The Operas of Alban Berg, Vol. I: Wozzeck*, *The Operas of Alban Berg, Vol. II: Lulu*, and *The Listening Composer* (all University of California Press paperback); *The Right Notes: 23 Selected Essays on 20th-Century Music* (Pendragon Press), and *Style and Idea in the "Lyric Suite" of Alban Berg* (Pendragon Press paperback).

The only available recording of George Perle's *Transcendental Modulations* is Leon Botstein's with the American Symphony Orchestra, released in spring 2005 (New World Records, with Sessions's Symphony No. 8, Copland's *Inscape*, and Rands's *... where the murmurs die...*). A good collection of some of his orchestral works includes his Piano Concerto No. 1, Sinfonietta No. 2, and Adagio for Orchestra, all led by Gerald Schwarz, and *Three Movements* for Orchestra led by David Epstein (Albany Troy). Pianist Michael Boriskin recorded a substantial selection of Perle's works for solo piano, including the Six New Etudes, the Short Sonata, and other works (New World). Perle's Pulitzer Prize-winning Wind Quintet No. 4, along with the first three wind quintets, were recorded by the Dorian Wind Quintet (New World).

—Robert Kirzinger

The important modern biography of Mozart is Maynard Solomon's *Mozart: A Life* (HarperPerennial paperback). Stanley Sadie's Mozart article from The New Grove Dictionary (1980) was published separately as *The New Grove Mozart* (Norton paperback). The revised entry in the 2001 Grove is by Sadie and Cliff Eisen; this has now been published separately as a new *New Grove Mozart* (Oxford paperback). Alfred Einstein's *Mozart: The Man, the Music* is a classic older study (Oxford paperback). Robert Gutman's *Mozart: A Cultural Biography* is an important recent addition to the Mozart bibliography (Harcourt Brace Jovanovich/Harvest paperback). "Musical lives," a recent series of readable, compact composer biographies from Cambridge University Press, includes John Rosselli's *The life of Mozart* (Cambridge paperback). Michael Steinberg's program note on the *Haffner* Symphony is in his compilation volume *The Symphony–A Listener's Guide* (Oxford). Neal Zaslaw's *Mozart's Symphonies: Context, Performance Practice, Reception* provides a detailed survey of Mozart's works in the genre (Oxford paperback). Among other books on the composer, *The Mozart Compendium: A Guide to Mozart's Life and Music*, edited by H.C. Robbins Landon, includes an entry by Cliff Eisen on the symphonies (Schirmer). Robbins Landon also provided a chapter on the Mozart symphonies for *A Guide to the Symphony*, edited by Robert Layton (Oxford paperback). Volkmar Braunbehrens's *Mozart in Vienna, 1781-1791* provides a full picture of the composer's final decade (HarperPerennial paperback). Peter Clive's *Mozart and his Circle: A Biographical Dictionary* is a handy reference work with entries about virtually anyone you can think of who figured in Mozart's life (Oxford).

James Levine recorded all of Mozart's symphonies with the Vienna Philharmonic between 1984 and 1989. The *Haffner* was included in the boxed set of Mozart's "mature symphonies," 21-41 (Deutsche Grammophon). More recently it became available in the four-disc box "James Levine, A Celebration in Music: A 60th Birthday Tribute," a compilation drawn from his recordings with the Chicago Symphony, Vienna Philharmonic, Berlin Philharmonic, and the MET Orchestra (Deutsche Grammophon). Other record-

ings of the *Haffner* Symphony include (listed alphabetically by conductor) Hans Graf's with the Orchestra of the Salzburg Mozarteum (Laserlight), Charles Mackerras's with the Prague Chamber Orchestra (Telarc), Neville Marriner's with the Academy of St. Martin in the Fields (EMI), and George Szell's with the Cleveland Orchestra (Sony).

Edward Lockspeiser's *Debussy: His Life and Mind*, in two volumes, is the standard study of the composer (Macmillan). *The life of Debussy* by Roger Nichols is in the useful series "Musical lives" (Cambridge paperback). Nichols provided the Debussy article for the 1980 edition of The New Grove Dictionary of Music and Musicians. The Debussy entry in the revised Grove (2001) is by François Lesure and Roy Howat. Still interesting and useful for its wealth of contemporary documentation is Léon Vallas's *Claude Debussy: His Life and Works*, translated from the French by Maire and Grace O'Brien and published originally in 1933 (Dover paperback). Marcel Dietschy's *La Passion de Claude Debussy*, edited and translated—as *A Portrait of Claude Debussy*—by William Ashbrook and Margaret G. Cobb, is another useful biographical study (Oxford). Two recent collections of essays are of interest: *Debussy and his World*, edited by Jane F. Fulcher (Princeton University paperback), and *The Cambridge Companion to Debussy*, edited by Simon Trezise and Jonathan Cross (Cambridge University Press).

The Boston Symphony Orchestra has recorded *La Mer* four times, under the direction of Colin Davis (in 1982, for Philips), Charles Munch (in 1956, for RCA, and virtually never out of the catalogue since its initial release), Pierre Monteux (1954; RCA), and Serge Koussevitzky (1938-39; RCA). The many other recordings of *La Mer* include entries by Pierre Boulez with the Cleveland Orchestra (first for Sony, later for Deutsche Grammophon), Charles Dutoit with the Montreal Symphony (Decca), Bernard Haitink with the Concertgebouw Orchestra of Amsterdam (Philips), Herbert von Karajan with the Berlin Philharmonic (Deutsche Grammophon), Esa-Pekka Salonen with the Los Angeles Philharmonic (Sony Classical), and George Szell with the Cleveland Orchestra (Sony). There is also a new live recording with Sir Simon Rattle conducting the Berlin Philharmonic (EMI). Important historic recordings include Arturo Toscanini's with the NBC Symphony Orchestra from 1950 (RCA) and Guido Cantelli's with the Philharmonia Orchestra from 1954 (EMI).

—Marc Mandel

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Friday 'B'—November 25, 1:30-3:55
Saturday 'A'—November 26, 8-10:25

JAMES LEVINE conducting
DOROTHEA RÖSCHMANN, soprano (Mahler)
LORRAINE HUNT LIEBERSON, mezzo-soprano (Lieberson)

STRAUSS	*Till Eulenspiegel's Merry Pranks*
LIEBERSON	*Neruda Songs* (east coast premiere; co-commissioned by the BSO and the Los Angeles Philharmonic)
MAHLER	Symphony No. 4

Thursday 'A'—December 1, 8-10:25
Friday 'B'—December 2, 1:30-3:55
Saturday 'A'—December 3, 8-10:25

JAMES LEVINE conducting
TANGLEWOOD FESTIVAL CHORUS, JOHN OLIVER, conductor

DUTILLEUX	Symphony No. 2, *Le Double*
STRAVINSKY	*Symphony of Psalms*
CARTER	*Boston Concerto*
BARTÓK	Concerto for Orchestra

Thursday, January 5, at 10:30 a.m. (Open Rehearsal)
Thursday 'C'—January 5, 8-10:15
Friday Evening—January 6, 8-10:15
Saturday 'B'—January 7, 8-10:15
Tuesday 'B'—January 10, 8-10:15

KURT MASUR conducting
CHRISTOPHER LAMB, percussion

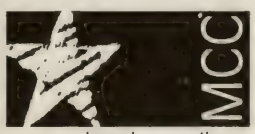
TAN DUN	*Water Concerto*
BRUCKNER	Symphony No. 7

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Jordan Hall, New England Conservatory

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COPLAND	*Quiet City*, for trumpet, oboe, and strings
J.S. BACH	*Brandenburg* Concerto No. 3
COPLAND	*Appalachian Spring* (original chamber version for thirteen instruments)

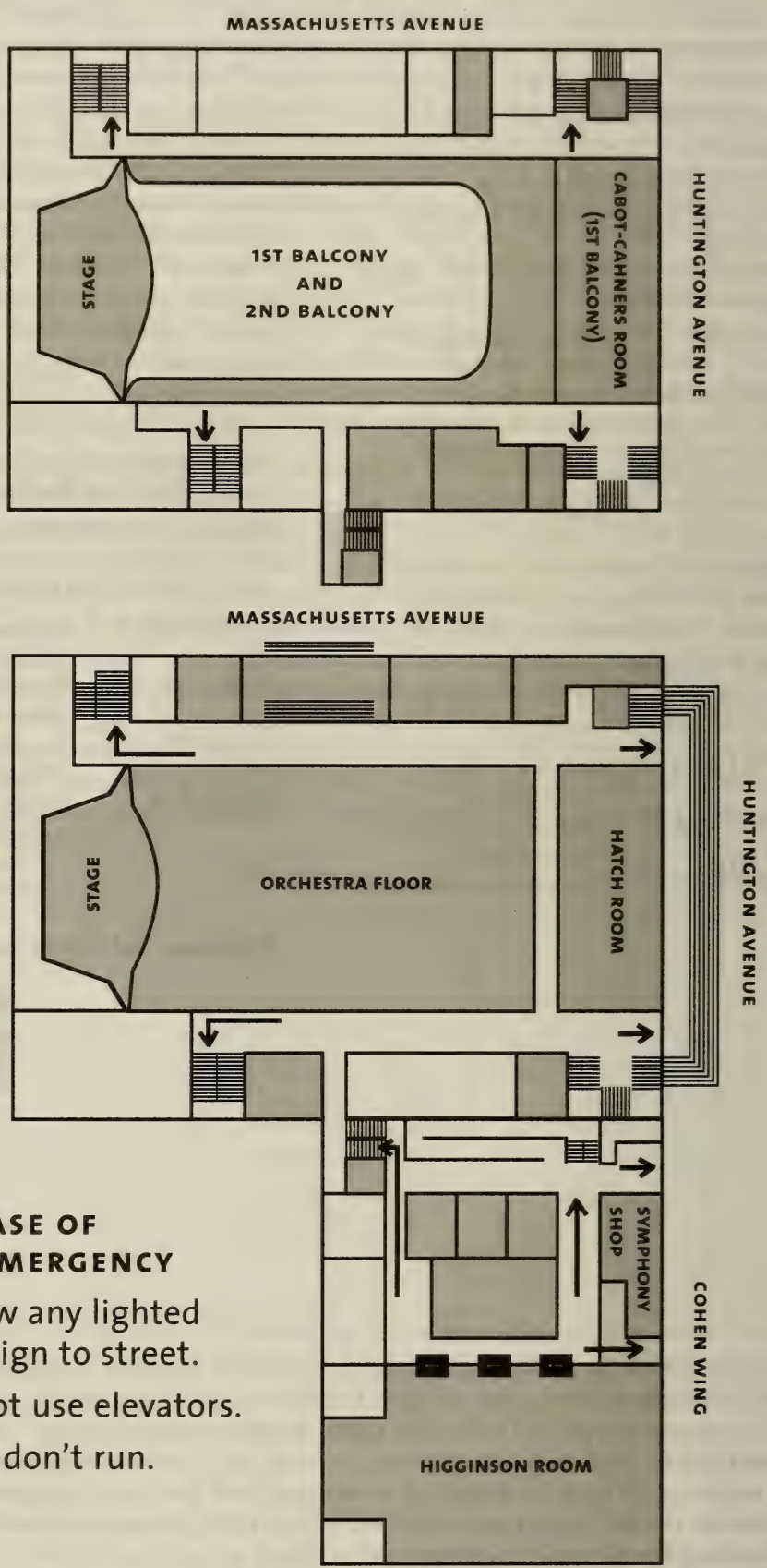
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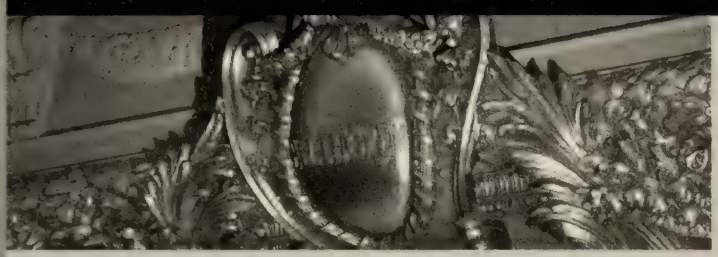
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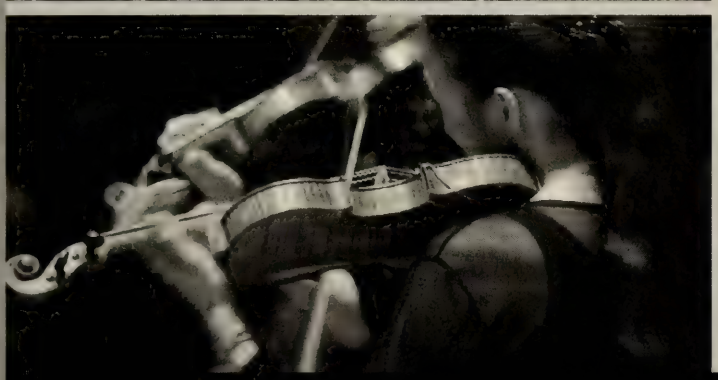
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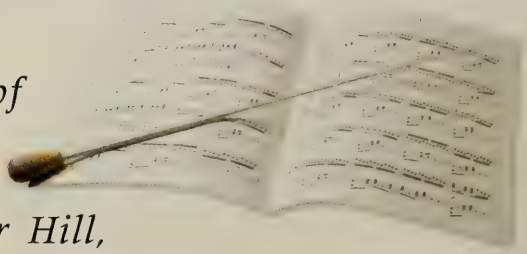
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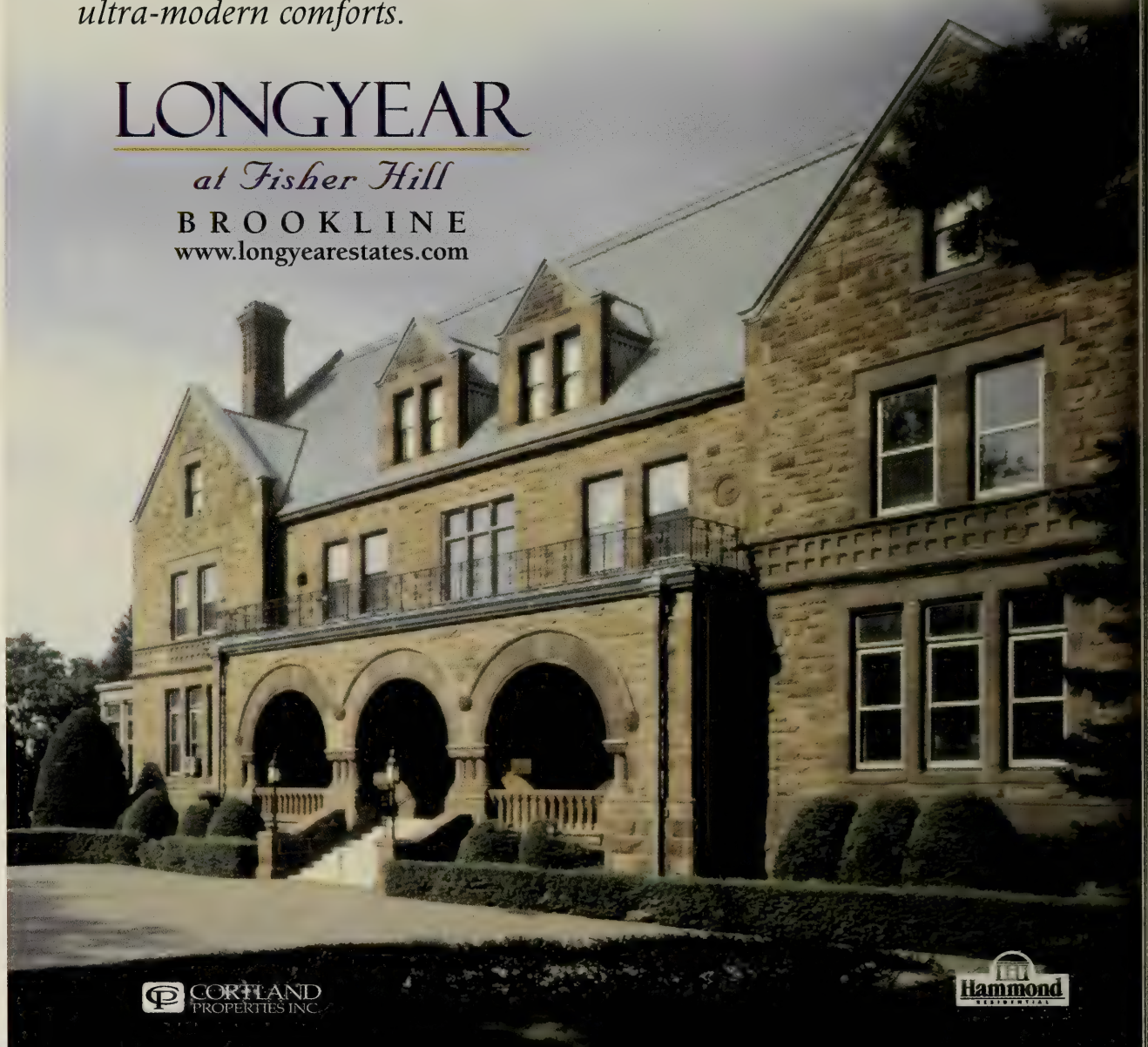
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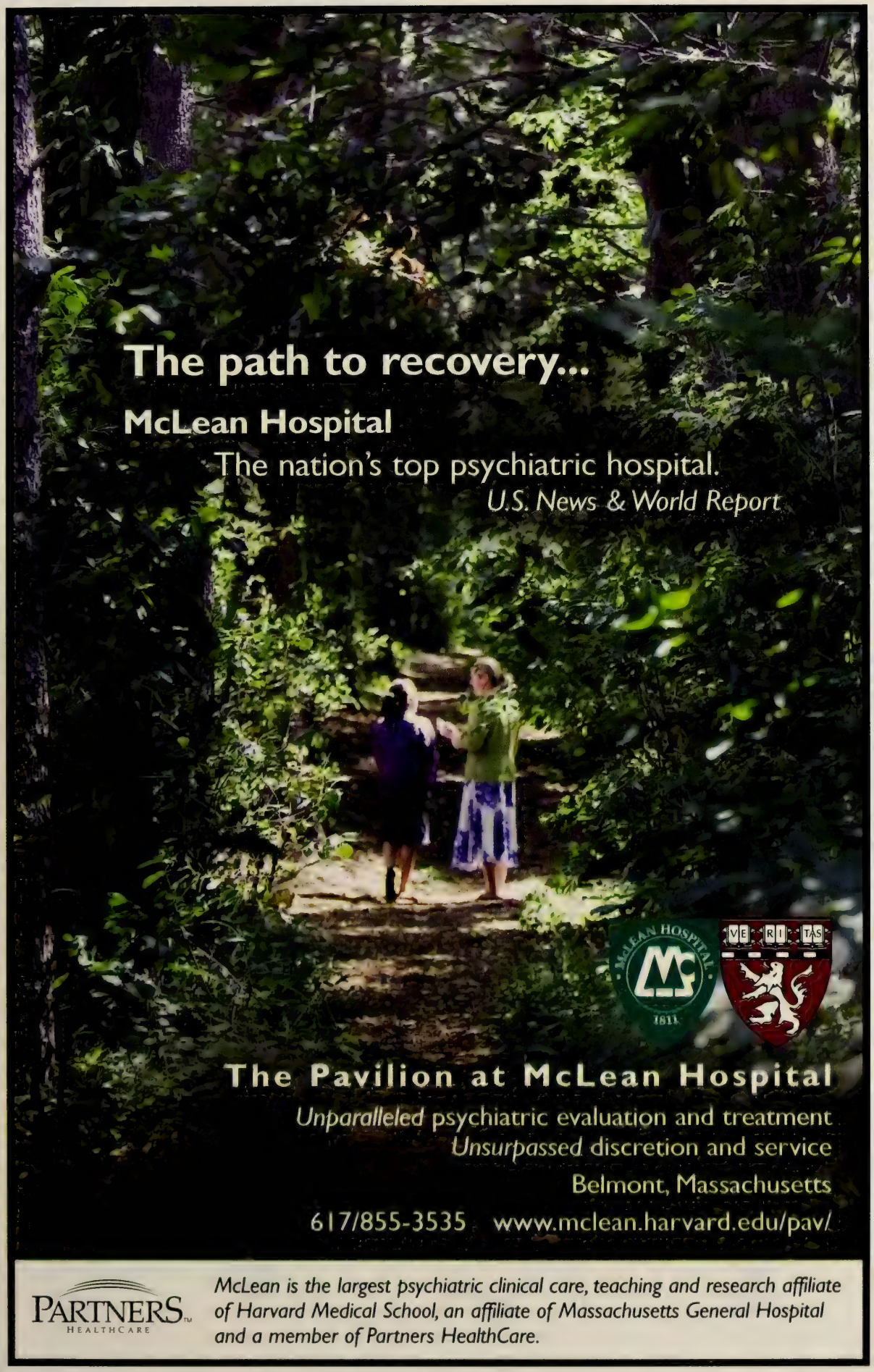
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This week's Pre-Concert Talks are given by Robert Kirzinger, BSO Publications Associate.

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BSO

Want to Hear More?

In keeping with BSO Music Director James Levine's oft-stated belief that the only way really to further one's understanding and enjoyment of new and unfamiliar music is through repeat hearings, the BSO is pleased to offer attendees of his concerts an opportunity to return for a second hearing at half-price. Attendees of this Friday's concert who would like to hear the program again on Saturday night need only head to the box office with their Friday ticket stub and, subject to ticket availability, you may exchange your ticket stub for a half-price ticket to Saturday night's performance.

From the Library of James Levine

In conjunction with his programs here this season, a selection of materials from the personal library of BSO Music Director James Levine is once again being displayed on a rotating basis in the Massachusetts Avenue corridor of Symphony Hall, along with relevant memorabilia from the BSO Archives. The items from Maestro Levine's library will include, among other things, a first-edition score (1905) of Debussy's *La Mer*; a facsimile edition of the autograph manuscript of Mozart's *Haffner* Symphony, and Mr. Levine's scores (inscribed to him by the composers) of George Perle's *A Short Symphony* (the first piece by Perle ever played by the BSO, a world premiere at Tanglewood in August 1980) and *Transcendental Modulations*, and Gunther Schuller's *Spectra* and *Of Reminiscences and Reflections*.

Ethan Ayer Guest Artist Fund

The appearances of this week's guest artists with the Boston Symphony Orchestra are made possible in part by an endowment fund established in 1983 by the late Ethan Ayer. The Ethan Ayer Guest Artist Fund provides income for the appearance of guest artists for one subscription program each season.

Ethan Ayer was a multi-gifted man: an author, librettist, poet, and playwright. His brother, Neil R. Ayer, described him as "a man of extraordinarily good taste when it came to evaluating the arts, whether architecture, music, painting, landscaping, or the human voice." Mr. Ayer's greatest success was his libretto for *Wings of the Dove*, an opera based on the novel by Henry James; the opera opened with great success and acclaim at New York City Opera. He was also a novelist (*The Enclosure*), and wrote three plays (*The Great Western Union*, *Claude*, and *Nothing to Hide*) and a musical entitled *Nobody's Earnest* based on the famous play by Oscar Wilde. Ethan Ayer was a longtime resident of Cambridge and a BSO subscriber for many years. He established the Ethan Ayer Guest Artist Fund during his lifetime as a testament to his love of the orchestra.

Pre-Concert Talks

Pre-Concert Talks available free of charge to BSO ticket holders precede all Boston Symphony concerts and Open Rehearsals, starting at 6:45 p.m. prior to evening concerts, 12:15 p.m. prior to Friday-afternoon concerts, one hour before the start of morning and evening Open Rehearsals, and at 1:45 p.m. prior to Sunday-afternoon concerts. Given by a variety of distinguished speakers from Boston's musical community, these informative half-hour talks include recorded examples from the music being performed. This week, BSO Publications Associate Robert Kirzinger discusses Strauss, Mahler, and Peter Lieberson's new *Neruda Songs*. In the weeks ahead, BSO Director of Program Publications Marc Mandel discusses works by Dutilleux, Stravinsky, Carter, and Bartók commissioned for the BSO (December 1-3), Helen Greenwald of the New England Conservatory of Music discusses Tan Dun and Bruckner (January 5-10), and Marc Mandel

discusses Schumann, Berlioz, and the new BSO 125th Anniversary Commission by Jonathan Dawe (January 12-17).

Chamber Music Teas at Symphony Hall

The BSO is pleased to continue offering its popular Chamber Music Teas featuring members of the Boston Symphony Orchestra on six non-Symphony Friday afternoons at 2:30 p.m. in the Cabot-Cahners Room of Symphony Hall. Chamber Music Teas offer tea and coffee, baked refreshments, and an hour-long chamber music performance. Doors open at 1:30 p.m. and the concert starts at 2:30 p.m. The remaining Chamber Music Teas this season are scheduled for February 24, March 24, and May 5. For more information, or to order tickets, please call SymphonyCharge at (617) 266-1200.

Access Information for Patrons with Disabilities

The Boston Symphony Orchestra has a dedicated telephone line for disabled patrons who would like to purchase tickets to BSO, Pops, or Tanglewood concerts, or who need information about disability services at Symphony Hall or Tanglewood. This line is (617) 638-9431 or TDD/TTY (617) 638-9289. Members of the BSO's Access Services staff are available to answer the line during business hours and will answer any inquiries left at other times.

Comings and Goings...

Please note that latecomers will be seated by the patron service staff during the first convenient pause in the program. In addition, please also note that patrons who leave the hall during the performance will not be

Individual tickets are on sale for all concerts in the BSO's 2005-2006 season. For specific information on purchasing tickets by phone, online, by mail, or in person at the Symphony Hall box office, please see page 71 of this program book.

On Display in Symphony Hall

This season's BSO Archives exhibit marks the 125th anniversary of the Boston Symphony Orchestra. In addition to the many important photographs, letters, and scores from the BSO Archives that fill the exhibit cases throughout Symphony Hall to document the BSO's founding in 1881 and its 125-year history, the BSO has received on loan from the Library of Congress's Music Division the original manuscript scores for two pieces closely associated with the BSO—Béla Bartók's Concerto for Orchestra, commissioned by the Koussevitzky Music Foundation and given its world premiere by Serge Koussevitzky and the BSO on December 1, 1944; and Henri Dutilleux's Symphony No. 2, commissioned jointly by the BSO and the Koussevitzky Music Foundation and given its world premiere by the BSO under Charles Munch on December 11, 1959. Also among the important artifacts on display throughout the season are the original manuscript of Igor Stravinsky's *Symphony of Psalms* (a BSO 50th-anniversary commission) and the score of Beethoven's *Missa Solemnis*, just recently returned to the BSO, that was used for Symphony Hall's inaugural concert on October 15, 1900.



Shown here is a plaster relief of a Bacchic procession mounted originally in Symphony Hall in the early 1900s, then taken down in the early 1980s and left to languish in Symphony Hall's basement for more than twenty years. The restoration of the plaster relief by Carol Snow and Nina Vinogradskaya and its reinstallation by Mystic Scenic Studios were made possible through a gift from Deborah M. Hauser.

allowed to reenter until the next convenient pause in the program, so as not to disturb the performers or other audience members while the concert is in progress. We thank you for your cooperation in these matters.

BSO Members in Concert

BSO violist Michael Zaretsky, with pianist Alina Polyakov, performs a Boston University faculty recital on Tuesday, December 6, at 8 p.m. at the Tsai Performance Center, 685 Commonwealth Avenue. The program includes Brahms's F minor viola sonata, Opus 120, No. 1; Hindemith's Sonata for viola and piano, Opus 25, No. 4; Jakov Jakoulov's Stylistic Reminiscences of Glinka's "Valse-Fantasia," and the Shostakovich Viola Sonata, Opus 147. Admission is free. For more information call (617) 353-8725.

With Thanks

BSO subscription concerts are supported in part by a grant from the Boston Cultural Council, which is funded by the Massachusetts Cultural Council and administered by the Mayor's Office of Arts, Tourism, and Special Events.

BSO 125

You Don't Want To Miss...

Thursday, December 1, at 8
Friday, December 2, at 1:30
Saturday, December 3, at 8

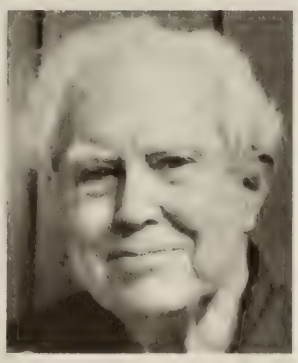
JAMES LEVINE conducting
TANGLEWOOD FESTIVAL CHORUS, JOHN OLIVER, conductor

DUTILLEUX Symphony No. 2, *Le Double* • STRAVINSKY *Symphony of Psalms* • CARTER *Boston Concerto* • BARTÓK Concerto for Orchestra

To highlight the BSO's proud heritage of commissioning and performing new music, James Levine brings together four significant works commissioned specifically for the Boston Symphony Orchestra. Commissioned for the BSO's 50th anniversary, Stravinsky's *Symphony of Psalms* (here featuring the Tanglewood Festival Chorus) has long held its place as one of the repertoire's great choral/orchestral masterpieces. Serge Koussevitzky led the orchestra in the American premiere in December 1930. Another staple of the orchestral repertoire, and a BSO signature piece since it was new, Bartók's Concerto for Orchestra was commissioned by Koussevitzky and premiered here in December 1944.



Henri Dutilleux



Elliott Carter

American composer Elliott Carter (b.1908) and French composer Henri Dutilleux (b.1916) are among the great senior craftsmen still making their mark on the music world today. Dutilleux's longstanding relationship with the BSO was fostered by Charles Munch and then nurtured more recently by Seiji Ozawa. Premiered by Munch and the orchestra in December 1959, Dutilleux's Symphony No. 2, *Le Double*, was commissioned for the BSO's 75th anniversary. Its subtitle ("The Double") reflects this colorful work's use of a twelve-player chamber orchestra that "shadows" the main ensemble. Elliott Carter's BSO-commissioned *Boston Concerto* was premiered here in April 2003; this orchestral showcase displays the BSO at its virtuosic best while also affirming the important place that Carter's music has taken in the orchestra's repertoire.

JAMES LEVINE



Koichi Miura

The 2005-06 season is James Levine's second as Music Director of the Boston Symphony Orchestra. Named Music Director Designate in October 2001, he is the orchestra's fourteenth music director since the BSO's founding in 1881, and the first American-born conductor to hold that position. Highlights of his twelve BSO programs for 2005-06 (three of which also go to Carnegie Hall in New York) include a season-opening all-French program (works by Berlioz, Debussy, Milhaud, and Saint-Saëns) celebrating the BSO's longstanding tradition of performing the French orchestral repertoire; historic works by Bartók, Debussy, Dutilleux, and Stravinsky given their world or American premieres by the BSO in the course of the past century; newly commissioned works from Elliott Carter, Jonathan Dawe, and Peter Lieberson; and five of eleven programs (to be divided between the BSO's 2005-06 and 2006-07 seasons) juxtaposing works by Beethoven and Schoenberg. Also in 2005-06, Mr. Levine will appear as both pianist and conductor in a Beethoven/Schoenberg program (featuring soprano Anja Silja and tenor Matthew Polenzani) with the Boston Symphony Chamber Players, and he will lead the BSO on tour in Chicago, Newark (at the New Jersey Performing Arts Center), Philadelphia, and Washington, D.C. This past summer at Tanglewood, Mr. Levine led concerts with the Boston Symphony Orchestra and the Tanglewood Music Center Orchestra, and worked with the TMC's Conducting and Vocal Fellows in classes devoted to orchestral repertoire, Lieder, and opera. Maestro Levine made his BSO debut in April 1972; he has since led the orchestra in repertoire ranging from Haydn, Mozart, Schumann, Brahms, Dvořák, Verdi, Mahler, and Debussy to music of Babbitt, Cage, Carter, Harbison, Ligeti, Sessions, and Wuorinen.

James Levine is also Music Director of the Metropolitan Opera, where, in the thirty-four years since his debut there, he has developed a relationship with that company unparalleled in its history and unique in the musical world today. All told at the Met he has led more than 2,000 performances of 80 different operas. His 2005-06 Met season includes a special Opening Night Gala, a new production of Donizetti's *Don Pasquale*, revivals of *Così fan tutte*, *Falstaff*, *Fidelio*, *Lohengrin*, *Parsifal*, and *Wozzeck*, and, to close the season, a gala concert honoring departing general manager Joseph Volpe, as well as three concerts each at Carnegie with the MET Orchestra (including a world premiere in May by Charles Wuorinen) and MET Chamber Ensemble (including a New York premiere in October by Elliott Carter). Also this season at Carnegie, he celebrates Milton Babbitt's ninetieth birthday in May with a program made entirely of that composer's music. Mr. Levine inaugurated the "Metropolitan Opera Presents" television series for PBS in 1977, founded its Young Artist Development Program in 1980, returned Wagner's complete *Der Ring des Nibelungen* to the repertoire in 1989 (in the Met's first integral cycles in 50 years), and reinstated recitals and concerts with Met artists at the opera house—a former Metropolitan tradition. Expanding on that tradition, he and the MET Orchestra began touring in concert in 1991, and have since performed around the world.

Outside the United States, Mr. Levine's activities are characterized by his intensive and enduring relationships with Europe's most distinguished musical organizations, especially the Berlin Philharmonic, the Vienna Philharmonic, and the summer festivals in Salzburg (1975-1993) and Bayreuth (1982-98). He was music director of the UBS Verbier Festival Orchestra from its founding in 2000 and, before coming to

Boston, was chief conductor of the Munich Philharmonic from 1999 to 2004. In the United States he led the Chicago Symphony Orchestra for twenty summers as music director of the Ravinia Festival (1973-1993) and, concurrently, was music director of the Cincinnati May Festival (1973-1978). Besides his many recordings with the Metropolitan Opera and the MET Orchestra, he has amassed a substantial discography with such leading ensembles as the Berlin Philharmonic, Chicago Symphony, London Symphony, Philharmonia Orchestra, Munich Philharmonic, Dresden Staatskapelle, Philadelphia Orchestra, and Vienna Philharmonic. Over the last thirty years he has made more than 200 recordings of works ranging from Bach to Babbitt. Maestro Levine is also active as a pianist, performing chamber music and in collaboration with many of the world's great singers.

Born in Cincinnati, Ohio, on June 23, 1943, James Levine studied piano from age four and made his debut with the Cincinnati Symphony at ten, as soloist in Mendelssohn's D minor piano concerto. He was a participant at the Marlboro Festival in 1956 (including piano study with Rudolf Serkin) and at the Aspen Music Festival and School (where he would later teach and conduct) from 1957. In 1961 he entered the Juilliard School, where he studied conducting with Jean Morel and piano with Rosina Lhévinne (continuing on his work with her at Aspen). In 1964 he took part in the Ford Foundation-sponsored "American Conductors Project" with the Baltimore Symphony Orchestra and Alfred Wallenstein, Max Rudolf, and Fausto Cleva. As a direct result of his work there, he was invited by George Szell, who was on the jury, to become an assistant conductor (1964-1970) at the Cleveland Orchestra—at twenty-one, the youngest assistant conductor in that orchestra's history. During his Cleveland years, he also founded and was music director of the University Circle Orchestra at the Cleveland Institute of Music (1966-72).

James Levine was the first recipient (in 1980) of the annual Manhattan Cultural Award and in 1986 was presented with the Smetana Medal by the Czechoslovak government, following performances of the composer's *Má Vlast* in Vienna. He was the subject of a *Time* cover story in 1983, was named "Musician of the Year" by *Musical America* in 1984, and has been featured in a documentary in PBS's "American Masters" series. He holds numerous honorary doctorates and other international awards. In recent years Mr. Levine has received the Award for Distinguished Achievement in the Arts from New York's Third Street Music School Settlement; the Gold Medal for Service to Humanity from the National Institute of Social Sciences; the Lotus Award ("for inspiration to young musicians") from Young Concert Artists; the Anton Seidl Award from the Wagner Society of New York; the Wilhelm Furtwängler Prize from Baden-Baden's Committee for Cultural Advancement; the George Jellinek Award from WQXR in New York; the Goldenes Ehrenzeichen from the cities of Vienna and Salzburg; the Crystal Award from the World Economic Forum in Davos, Switzerland; America's National Medal of Arts and Kennedy Center Honors, and the 2005 Award for Distinguished Service to the Arts from the American Academy of Arts and Letters.



Michael Lutch



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Conductor Emeritus
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Seiji Ozawa
Music Director Laureate

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Malcolm Lowe
Concertmaster
Charles Munch chair, fully funded in perpetuity

Tamara Smirnova
Associate Concertmaster
Helen Horner McIntyre chair, endowed in perpetuity in 1976

Alexander Velinzon
Assistant Concertmaster
Robert L. Beal, Enid L., and Bruce A. Beal chair, endowed in perpetuity in 1980

Elita Kang
Assistant Concertmaster
Edward and Bertha C. Rose chair

Bo Youp Hwang
John and Dorothy Wilson chair, fully funded in perpetuity

Lucia Lin
Forrest Foster Collier chair

Ikuko Mizuno
Dorothy Q. and David B. Arnold, Jr., chair, fully funded in perpetuity

Amnon Levy
Muriel C. Kasdon and Marjorie C. Paley chair

*Sheila Fiekowsky
Ruth and Carl J. Shapiro chair, fully funded in perpetuity

*Jennie Shames‡
Theodore W. and Evelyn Berenson Family chair

*Valeria Vilker Kuchment
Stephanie Morris Marryott and Franklin J. Marryott chair

*Tatiana Dimitriades
Catherine and Paul Buttenwieser chair

*Si-Jing Huang
Mary B. Saltonstall chair, fully funded in perpetuity

*Nicole Monahan
Kristin and Roger Servison chair

*Wendy Putnam
Donald C. and Ruth Brooks Heath chair, fully funded in perpetuity

*Xin Ding

Second Violins

Haldan Martinson
Principal
Carl Schoenhof Family chair, fully funded in perpetuity

Vyacheslav Uritsky
Assistant Principal
Charlotte and Irving W. Rabb chair, endowed in perpetuity in 1977

Ronald Knudsen
Edgar and Shirley Grossman chair

Joseph McGauley
Shirley and J. Richard Fennell chair, fully funded in perpetuity

Ronan Lefkowitz
David H. and Edith C. Howie chair, fully funded in perpetuity

*Nancy Bracken
*Aza Raykhtsaum
*Bonnie Bewick
*James Cooke
*Victor Romanul
Bessie Pappas chair
*Catherine French
*Kelly Barr
*Polina Sedukh

Violas

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Anne Stoneman chair, fully funded in perpetuity

Edward Gazouleas
Lois and Harlan Anderson chair, fully funded in perpetuity

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Ronald Wilkison
Michael Zaretsky
Marc Jeanneret
*Mark Ludwig
*Rachel Fagerburg
*Kazuko Matsusaka
*Rebecca Gitter
*Marvin Moon

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Jules Eskin
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Martha Babcock
Assistant Principal
Vernon and Marion Alden chair, endowed in perpetuity in 1977

Sato Knudsen
Mischa Nieland chair, fully funded in perpetuity

Mihail Jojatu
Sandra and David Bakalar chair

Luis Leguía
Robert Bradford Newman chair, fully funded in perpetuity

*Jerome Patterson
Lillian and Nathan R. Miller chair

*Jonathan Miller
Charles and JoAnne Dickinson chair

*Owen Young
John F. Cogan, Jr., and Mary L. Cornille chair, fully funded in perpetuity

*Andrew Pearce
Stephen and Dorothy Weber chair

*Mickey Katz
Richard C. and Ellen E. Paine chair, fully funded in perpetuity

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Edwin Barker
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Harold D. Hodgkinson chair, endowed in perpetuity in 1974

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Maria Nistazos Stata chair, fully funded in perpetuity

Joseph Hearne
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Dennis Roy
Joseph and Jan Brett Hearne chair

John Salkowski
Erich and Edith Heymans chair

*James Orleans

** Participating in a system of rotated seating*
‡ On sabbatical leave
§ Substitute player

*Todd Seeber
Eleanor L. and Levin H. Campbell chair, fully funded in perpetuity
*John Stovall
*Benjamin Levy

Flutes
Elizabeth Rowe
Principal
Walter Piston chair, endowed in perpetuity in 1970
Fenwick Smith
Myra and Robert Kraft chair, endowed in perpetuity in 1981
Elizabeth Ostling
Associate Principal
Marian Gray Lewis chair, fully funded in perpetuity

Piccolo

Evelyn and C. Charles Marran chair, endowed in perpetuity in 1979
§Linda Toote

Oboes
John Ferrillo
Principal
Mildred B. Remis chair, endowed in perpetuity in 1975
Mark McEwen
James and Tina Collias chair
Keisuke Wakao
Assistant Principal
Elaine and Jerome Rosenfeld chair

English Horn
Robert Sheena
Beranek chair, fully funded in perpetuity

Clarinets
William R. Hudgins
Principal
Ann S.M. Banks chair, endowed in perpetuity in 1977
Scott Andrews
Thomas and Dola Stemberg chair
Thomas Martin
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Stanton W. and Elisabeth K. Davis chair, fully funded in perpetuity

Bass Clarinet
Craig Nordstrom
Farla and Harvey Chet Krentzman chair, fully funded in perpetuity

Bassoons
Richard Svoboda
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Edward A. Taft chair, endowed in perpetuity in 1974
Suzanne Nelsen
John D. and Vera M. MacDonald chair
Richard Ranti
Associate Principal
Diana Osgood Tottenham/ Hamilton Osgood chair, fully funded in perpetuity

Contrabassoon
Gregg Henegar
Helen Rand Thayer chair

Horns
James Sommerville
Principal
Helen Sagoff Slosberg/Edna S. Kalman chair, endowed in perpetuity in 1974
Richard Sebring
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Jonathan Menkis‡
Jean-Noël and Mona N. Tariot chair
§Eli Epstein
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Charles Schlueter
Principal
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Peter Chapman
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Associate Principal
Nina L. and Eugene B. Doggett chair
Benjamin Wright
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Arthur and Linda Gelb chair

Bass Trombone
Douglas Yeo
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Mike Roylance
Margaret and William C. Rousseau chair, fully funded in perpetuity

Timpani
Timothy Genis
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Percussion
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Peter and Anne Brooke chair, fully funded in perpetuity
J. William Hudgins
Peter Andrew Lurie chair, fully funded in perpetuity

Barbara Lee chair

Assistant Timpanist
Mr. and Mrs. Edward H. Linde chair
§Richard Flanagan

Harp
Ann Hobson Pilot
Principal

Voice and Chorus
John Oliver
Tanglewood Festival Chorus Conductor
Alan J. and Suzanne W. Dworsky chair, fully funded in perpetuity

Librarians
Marshall Burlingame
Principal
Lia and William Poorvu chair, fully funded in perpetuity
William Shisler
John Perkel

Assistant Conductors
Jens Georg Bachmann
Anna E. Finnerty chair, fully funded in perpetuity
Ludovic Morlot

Personnel Managers
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BOSTON SYMPHONY ORCHESTRA

James Levine, *Music Director*
Bernard Haitink, *Conductor Emeritus*
Seiji Ozawa, *Music Director Laureate*
125th Season, 2005-2006

Friday, November 25, at 1:30
Saturday, November 26, at 8

JAMES LEVINE conducting

STRAUSS — *Till Eulenspiegel's Merry Pranks*, after the old rogue's tale, set in rondo form for large orchestra, Opus 28

LIEBERSON — *Neruda Songs* for Mezzo-Soprano and Orchestra
(BSO 125th anniversary commission/east coast premiere; co-commissioned by the Boston Symphony Orchestra and the Los Angeles Philharmonic)

1. Si no fuera porque tus ojos tienen color de luna...
 [If your eyes were not the color of the moon]
2. Amor, amor, las nubes a la torre del cielo...
 [Love, love, the clouds went up the tower of the sky]
3. No estés lejos de mí un solo día...
 [Don't go far off, not even for a day, because—]
4. Ya eres mía. Reposa con tu sueño en mi sueño.
 [And now you're mine. Rest with your dream in my dream.]
5. Amor mío, si muero y tú no mueres...
 [My love, if I die, and you don't—]

LORRAINE HUNT LIEBERSON

Texts and translations begin on page 23.

Peter Lieberson's *Neruda Songs* were commissioned by the Boston Symphony Orchestra, James Levine, Music Director, through the generous support of The New Works Fund established by the Massachusetts Cultural Council, a state agency.

The audience is politely requested to withhold applause until after the last song.

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The afternoon concert will end about 3:50 and the evening concert about 10:20.

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MAHLER — Symphony No. 4 in G

Recht gemächlich [Pretty easygoing]
In gemächlicher Bewegung. Ohne Hast.
[At an easygoing pace. Without haste.]
Ruhevoll (Poco adagio)
[Serene (Somewhat slow)]
Sehr behaglich [Very cozy]

DOROTHEA RÖSCHMANN, soprano

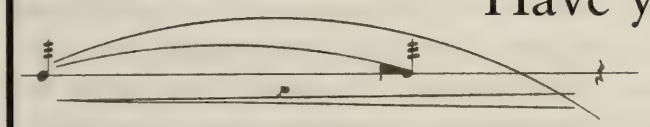
Text and translation begin on page 36.

The guest artists' appearances this week are supported by the Ethan Ayer Fund.

The program books for the Friday series are given in loving memory of Mrs. Hugh Bancroft by her daughters, the late Mrs. A. Werk Cook and the late Mrs. William C. Cox.

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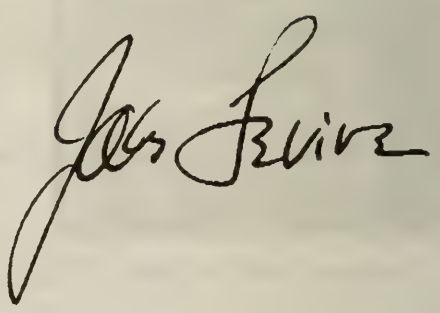
We look forward to the pleasure of your company!

From the Music Director

This program offers a new work written by Peter Lieberson for his wife, the great mezzo-soprano Lorraine Hunt Lieberson: settings of love sonnets by Pablo Neruda, a most extraordinary poet. I passionately recommend Neruda's sonnets to you—they're beautiful, sensuous, intelligent, and brilliant. Peter Lieberson's choice of five from a collection of 100 love sonnets by Neruda makes for an amazing combination, what with Peter having been drawn to these poems, and Lorraine being the perfect person to sing them. The result is glorious—so right, so human, and so moving in its joining of music and words. Peter was among the composers commissioned to write a piece (his Piano Concerto) for the BSO's centennial. Having previously studied a number of his works, I'm so happy that his new *Neruda Songs*—a BSO 125th Anniversary Commission—have provided me the occasion to conduct his music for the first time and also to further my continuing collaborations with Lorraine.

Richard Strauss wrote two kinds of tone poems: short, brilliant ones like *Till Eulenspiegel* and *Don Juan* (the two shortest at about fifteen minutes each) and longer, denser ones like the *Alpine Symphony* and *Sinfonia domestica*. We know *Till* and *Don Juan* particularly well because they're just so sensational. *Till* pops up in my life over and over; its character, talent, and wit come leaping off the page. And starting a program with this terrific piece ensures a great contrast with whatever follows it.

What does one say about the Mahler Fourth? It's many people's favorite Mahler symphony—a beguiling, hypnotic, happy symphony—and is also particularly classically organized, without extra movements or additional length; the closest antecedent is Schubert. Dorothea Röschmann, our soloist this week in the last movement of the Mahler, is another great artist with whom I especially like to work; her particularly communicative, beautiful soprano contrasts so strikingly with Lorraine's low mezzo-soprano. Of course she and Lorraine could each sing the notes to both vocal works on this program, but with two singers rather than just one, we get a nice, warm contrast that further adds to the effect of hearing these two different pieces in the same concert.



BOSTON SYMPHONY ORCHESTRA

James Levine, *Music Director*
Bernard Haitink, *Conductor Emeritus*
Seiji Ozawa, *Music Director Laureate*
125th Season, 2005-2006

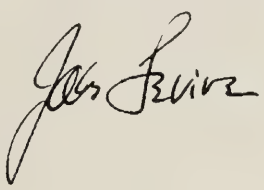
Friday, November 25, at 1:30
Saturday, November 26, at 8

JAMES LEVINE conducting

Please note that soprano Dorothea Röschmann has regretfully had to cancel her scheduled appearances this week because of an illness in her family. We are grateful that soprano Heidi Grant Murphy was available to appear with the orchestra as soloist in Mahler's Symphony No. 4 at extremely short notice.

From the Music Director

Though Dorothea Röschmann has had to cancel her appearances with us this week in Mahler's Fourth Symphony, I'm very pleased that Heidi Grant Murphy is able to be with us instead—and on just a few days' notice! Heidi is another of the many wonderful artists I'm always so happy to work with. I've collaborated with her often from the start of her career when she first came to the Met; she excels in a very broad range of repertoire, and she's done the Mahler Fourth with me many times. (In fact, she and Dorothea Röschmann are the *only* two sopranos with whom I do the piece these days.) Heidi is no stranger to BSO audiences: she made her Boston Symphony debut in 1991 and appeared with us most recently in Mahler's Eighth Symphony when we performed it last season in Boston, New York, and at Tanglewood. It's always a real pleasure to work with her.



Heidi Grant Murphy



American soprano Heidi Grant Murphy sings with opera companies and symphony orchestras worldwide, notably at the Metropolitan Opera, Salzburg Festival, Frankfurt Opera, Netherlands Opera, and Opéra National de Paris. She has been soloist with the Boston Symphony, Chicago Symphony, Cleveland Orchestra, Munich Philharmonic, New York Philharmonic, Philadelphia Orchestra, and Vienna Philharmonic. Recent festival appearances have included Tanglewood, Ravinia, the Rome Chamber Music Festival, the Minnesota Orchestra's Sommerfest, La Jolla Music Society's SummerFest, the Bellingham Festival of Music, and the Hollywood Bowl. She has worked with such esteemed conductors as Christoph Eschenbach, James Levine, Lorin Maazel, Kurt Masur, Kent Nagano, Seiji Ozawa, Sir Simon Rattle, Robert Spano, Michael Tilson Thomas, Christoph von Dohnányi, and the late Robert Shaw. Ms. Murphy's 2005-06 season includes appearances at the Met as Nannetta in Verdi's *Falstaff*, at Madrid Opera as Titania in *A Midsummer's Night Dream*, and at Opéra National de Paris as

Susanna in Mozart's *Le nozze di Figaro* and Adina in Donizetti's *L'elisir d'amore*. She performs works by Villa-Lobos and Shostakovich with the New York Philharmonic Chamber Musicians at the 92nd Street Y's Tisch Center for the Arts. Orchestral engagements include performances of Fauré's Requiem and Poulenc's *Gloria* with the Cleveland Orchestra, the world premiere of Roberto Sierra's *Missa Latina* with the National Symphony Orchestra and the Choral Arts Society of Washington, Beethoven's Ninth Symphony with Madrid's Orchestra of the Teatro Real, and Orff's *Carmina burana* with the Columbus Symphony Orchestra. In summer 2006 she sings the role of Zerlina in Mozart's *Don Giovanni* with James Levine and the Boston Symphony Orchestra at Tanglewood, and also with the Minnesota Orchestra. In October 2005, Heidi Grant Murphy received the Distinguished Alumni Award from Western Washington University. Her compact disc releases on Koch International include "Sueños de Amor" (a disc of Latin love songs), a holiday disc entitled "The Gifts of Christmas," and "Times Like This" (a disc of musical theater standards). She has also recorded for Deutsche Grammophon, Arabesque, and Delos, and can be heard as Johanna on the Grammy-nominated *Sweeney Todd* issued by the New York Philharmonic. Heidi Grant Murphy made her Boston Symphony debut in 1991 and appeared with James Levine and the BSO most recently last season, in Mahler's Eighth Symphony in Boston, at Carnegie Hall, and at Tanglewood.

Richard Strauss

Till Eulenspiegel's Merry Pranks, after the old rogue's tale, set in rondo form for large orchestra, Opus 28



Richard Strauss was born in Munich, Germany, on June 11, 1864, and died in Garmisch-Partenkirchen, Bavaria, on September 8, 1949. He completed Till Eulenspiegel *on May 6, 1895, and Franz Wüllner conducted the first performance on November 5 that year, in Cologne. Theodore Thomas and the Chicago Symphony Orchestra introduced the work to this country on November 15, 1895. Emil Paur gave the first BSO performances on February 21 and 22, 1893, later performances being led by Wilhelm Gericke, Karl Muck, Max Fiedler, Otto Urack, Pierre Monteux, Bruno Walter, Serge Koussevitzky, Charles Munch, Igor Markevitch, Richard Burgin, Erich Leinsdorf, Werner Torkanowsky, Josef Krips, William Steinberg, Michael Tilson Thomas, Eugen Jochum, Okko Kamu, Joseph Silverstein, Kurt Masur, Andrew Davis, Marek Janowski, David Wroe (the most recent subscription performances, in January 1995), and Roberto Abbado (the most recent Tanglewood performance, on July 23, 1999).* Till Eulenspiegel *is scored for piccolo, three flutes, three oboes and English horn, two clarinets, clarinet in D, and bass clarinet, three bassoons and contrabassoon, four horns plus four more ad lib., three trumpets plus three more ad lib., three trombones and bass tuba, timpani, snare drum, bass drum, cymbals, triangle, large rattle, and strings.*

There was a real Till Eulenspiegel, born early in the fourteenth century near Brunswick and gone to his reward—in bed, not on the gallows as in Strauss's tone poem—in 1350 at Mölln in Schleswig-Holstein. Stories about him have been in print since the beginning of the sixteenth century, the first English version coming out around 1560 under the title *Here beginneth a merye Jest of a man that was called Howleglas* ("*Eule*" in German means "owl" and "*Spiegel*" "mirror" or "looking-glass"). The consistent and serious theme behind his jokes and pranks, often in themselves distinctly on the coarse and even brutal side, is that here is an individual getting back at society, more specifically the shrewd peasant more than holding his own against a stuffy bourgeoisie and a repressive clergy. The most famous literary version of *Till Eulenspiegel* is the one published in 1866 by the Belgian novelist Charles de Coster: set in the period of the Inquisition in the sixteenth century, it is also the most explicitly politicized telling of the story, and it is the source of one of the great underground masterpieces of 20th-century music, the oratorio *Thyl Claes* by the Russian-German composer Vladimir Vogel.

Strauss knew de Coster's book, and it seems also that in 1889 in Würzburg he saw an opera called *Eulenspiegel* by Cyrill Kistler, a Bavarian composer whose earlier opera *Kunihild* had a certain currency in the '80s and early '90s, and for which he was proclaimed as Wagner's heir. Indeed, Strauss's first idea was to compose an *Eulenspiegel* opera, an idea that appealed to him especially after the failure of his own exceedingly Wagnerian *Guntram* in 1894. He sketched a scenario and later commissioned another from Count Ferdinand von Sporck, the librettist of Kistler's *Kunihild*, but somehow the project never got into gear. "I have already put together a very pretty scenario," he wrote in a letter, "but the figure of Master Till does not quite appear before my eyes. The book of folk-tales only outlines a generalized rogue with too superficial a dramatic personality, and developing his character in greater depth, taking into account his contempt for humanity, also presents considerable difficulties."

But if Strauss could not see Master Till, he could hear him, and before 1894 was out, he had begun the tone poem that he finished on May 6, 1895. As always he could not

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Ansel Adams, *Aspens, Northern New Mexico,* 1958. Gelatin silver print. The Lane Collection. Photograph by Ansel Adams. Used with permission of the Trustees of The Ansel Adams Publishing Rights Trust. All Rights Reserved.

make up his mind whether he was engaged in tone painting or "just music." To Franz Wüllner, who was preparing the first performance, he wrote:

> I really cannot provide a program for *Eulenspiegel*. Any words into which I might put the thoughts that the several incidents suggested to me would hardly suffice; they might even offend. Let me leave it, therefore, to my listeners to crack the hard nut the Rogue has offered them. By way of helping them to a better understanding, it seems enough to point out the two Eulenspiegel motives [Strauss jots down the opening of the work and the virtuosic horn theme], which, in the most diverse disguises, moods, and situations, pervade the whole up to the catastrophe when, after being condemned to death, Till is strung up on the gibbet. For the rest, let them guess at the musical joke a Rogue has offered them.

On the other hand, for Wilhelm Mauke, the most diligent of early Strauss exegetes, the composer was willing to offer a more detailed scenario—Till among the marketwomen, Till disguised as a priest, Till paying court to pretty girls, and so forth—the sort of thing guaranteed to have the audience anxiously reading the program book instead of listening to the music, probably confusing priesthood and courtship anyway, wondering which theme represents "Till confounding the Philistine pedagogues," and missing most of Strauss's dazzling invention in the process. (Also, if you've ever been shown in a music appreciation class how to "tell" rondo form, forget it now.) It is probably useful to identify the two Till themes, the very first violin melody and what the horn plays about fifteen seconds later,* and to say that the opening music is intended as a "once-upon-a-time" prologue that returns after the graphic trial and hanging as a charmingly formal epilogue (with rowdily humorous "kicker"). For the rest, Strauss's compositional ingenuity and orchestral bravura plus your attention and fantasy will see to the telling of the tale.

—Michael Steinberg

Michael Steinberg was the Boston Symphony Orchestra's Director of Publications from 1976 to 1979, having previously been music critic of the *Boston Globe* from 1964 to 1976. After leaving Boston he was program annotator for the San Francisco Symphony and then also for the New York Philharmonic. Oxford University Press has published three compilations of his program notes: *The Symphony–A Listener's Guide*, *The Concerto–A Listener's Guide*, and *Choral Masterworks–A Listener's Guide*.

*It is told that Strauss's father, probably both the most virtuosic and the most artistic horn player of his time, protested the unplayability of this flourish. "But Papa," said the composer, "I've heard you warm up on it every day of my life."

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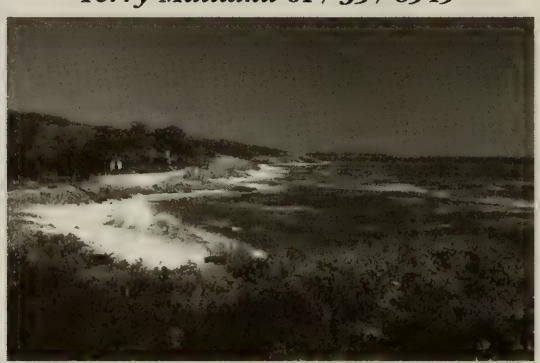


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Peter Lieberson
Neruda Songs for Mezzo-Soprano and Orchestra (2005)



Peter Lieberson was born in New York City on October 25, 1946, and lives in Santa Fe, New Mexico. He completed the Neruda Songs *in April 2005 while on a trip to Brazil, but the origins of the piece date back to about 1999. The work was co-commissioned by the Los Angeles Philharmonic, Esa-Pekka Salonen, Music Director (underwritten by Marcia and Gary Hollander) and by the Boston Symphony Orchestra, James Levine, Music Director (through the generous support of The New Works Fund established by the Massachusetts Cultural Council, a state agency). The score is headed "to my beloved Lorraine." Mezzo-soprano Lorraine Hunt Lieberson, the composer's wife, was soloist for the first performances on May 20, 21, and 22, 2005, with Esa-Pekka Salonen conducting the Los Angeles Philharmonic in Los Angeles. These are the first performances by the Boston Symphony Orchestra. James Levine, Lorraine Hunt Lieberson, and the BSO will repeat the work this coming Monday, November 28, at Carnegie Hall in New York, and also in March 2006 on tour in Chicago, Newark, Philadelphia, and Washington, D.C. In addition to the solo mezzo-soprano, the score calls for two flutes (second doubling piccolo), oboe, English horn, two clarinets in B-flat (second doubling bass clarinet), two bassoons, two horns, two trumpets, percussion (two players: low tom-tom, surdo [Brazilian snare drum], crotales, glockenspiel, maracas, suspended cymbal, vibraphone), harp, piano, and strings. The duration of the* Neruda Songs *is about twenty-five minutes.*

Peter Lieberson's ties to the BSO go back to the early 1970s, when he had a piece premiered at Tanglewood's Festival of Contemporary Music in 1973. A decade later he was the youngest of the twelve composers commissioned to write a work for the orchestra's 100th anniversary. He responded with the Piano Concerto, which was performed by the BSO and Peter Serkin in April 1983. Following that premiere he was immediately commissioned by the BSO for another work, resulting in his *Drala* (1986). More recently, the BSO commissioned his piano concerto *Red Garuda*, which was premiered by the orchestra and Seiji Ozawa in 1999, again with Peter Serkin as soloist. In the meantime Lieberson has fulfilled commissions from most of the major U.S. orchestras and has become recognized as one of the most significant composers of his generation.

Lieberson's recent compositional activity, in addition to the *Neruda Songs*, includes his *Rilke Songs*, also written for Lorraine Hunt Lieberson; the orchestra work *Ah*, written for Oliver Knussen and the Cleveland Symphony; his Piano Quintet, written for his longtime collaborator Peter Serkin and the Orion String Quartet, and his Piano Concerto No. 3, also written for Serkin, commissioned by the Minnesota Orchestra. This latter work also drew on the poetry of Pablo Neruda; its first movement was inspired by Neruda's poem "Leviathan." Lieberson had been immersed in Neruda's poetry since his discovery (referred to in his own note on *Neruda Songs* printed below) of a volume of sonnets in an Albuquerque airport in about 1999.

The practical genesis of *Neruda Songs* was fairly complicated. Lieberson had originally been one of several composers asked to write a concerto for a Los Angeles Philharmonic commissioning program, but, having just written the Horn Concerto, the piano concerto *Red Garuda*, and his Piano Concerto No. 3, he felt "concerto'd out." He initially proposed as an alternative a concerto for orchestra without soloist before hitting upon the idea of setting Neruda's poetry in an orchestral song cycle for Lorraine Hunt Lieberson. He suggested this possibility to Ed Yim, Director of Artistic Planning at the Los Angeles

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Philharmonic, who immediately accepted the idea. Given both composer's and vocalist's relationships with the Boston Symphony Orchestra, Mr. Yim thought it would be a good idea to involve the BSO in a commissioning partnership for the piece, and called BSO Artistic Administrator Anthony Fogg with the proposal in early 2002. The plan went forward after Mr. Fogg brought the idea to James Levine. Although ultimately the work of composition on the piece went quickly, Lieberson spent a long time choosing from among the poems. He was so taken with Neruda's sonnets that his first selection consisted of about forty of the poems, which he gradually whittled down to eight. Having begun his first setting, though, he realized that even that was too many to work with. He settled on five, as he had in his Rilke cycle; the number suggested an overall structural arc for the piece.

Pablo Neruda was born in Parral, Chile, in 1904 as Ricardo Eliezer Neftalí Reyes Basoalto and, to defuse his father's disapproval of the impracticalities of a writer's life, began signing his work as Pablo Neruda in 1920. While continuing to write and publish poetry, he had a long career as a public servant, first as a member of the consulate in the Far East, Argentina, Spain, and finally Mexico, where he was Consul General, then as a senator, and finally, late in life, as Ambassador to France. He was frequently involved in political affairs, and was exiled from Chile under threat of arrest from 1949 to 1952. In 1972 he was awarded the Nobel Prize in Literature. Witness in his last days to the coup overthrowing his ally, President Salvadore Allende, on September 11, 1973, Neruda died on September 23.

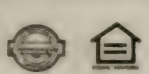
Neruda published *Cien sonetos de amor* in 1959, dedicating the poems to Matilde Urrutia, his longtime partner. In some sense all of Neruda's poetry is love poetry; in his love poetry, one often finds the broader underlying humanism that was at the root of the poet's political activity. Neruda's poems are full of earthy and sensual, even harsh images, and recurrent geographic references reveal his close connection to the country of his birth. For Neruda, love's physicality is focused on the body—his own and Matilde Urrutia's, specifically—but is also the experience of the body's connection to the earth, which is to say to life itself.

The passionate lyricism of Lieberson's Neruda settings is in close sympathy with the sonnets' imagery and impact. The immediacy and spontaneity of the vocal lines in these songs has been arrived at through painstaking and thorough craft. The composer worked with Lorraine Hunt Lieberson, who speaks Spanish, in parsing the rhythms of the language such that the language falls naturally into its phrasing, with melismatic writing an organic extension of the singer's (and the poet's and composer's) sensibility. The

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melody is physical and tactile and present in much the same way the words themselves are, while the orchestral environment is one of great transparency and flexibility, an approach he had refined during his work on the melodrama *King Gesar* and the opera *Ashoka's Dream*.

Neruda's book divides the poems into four stages of love—Morning, Afternoon, Evening, and Night. Lieberson's *Neruda Songs* similarly follow the story of a love lived. Each song is internally varied in mood, but each defines an overall character distinct from the others, and thoughtful details abound. Lieberson maintains a constant (but not slavish) connection between the formal structure of the poems and the flow of the music. There are occasional judicious repetitions of text, as in the first song, where the line "*oh, bienamada, yo no te amaría!*" (..."oh, my dearest, I could not love you so!") recurs coda-like at the song's end. There are instances of word-painting, too, as in the upward scales at the start of the second song, reflecting the phrase "*las nubes a la torre del cielo/subieron...*" ("the clouds went up to the tower of the sky"). There are also subtle musical references, as in the "bossa nova" maracas and Latin-flavored melodic touches coloring the sensuality of the fourth song. The last song sustains the passion while reminding us that (as Lorraine Hunt Lieberson puts it) "there is no expanse like that which we live" and also conjuring (in Peter Lieberson's words) "a mood of calm acceptance of what is inevitable, as well as a greater understanding that love never dies."

—Robert Kirzinger

The composer provided the following note for the occasion of the world premiere:

I discovered the love poems of Pablo Neruda by chance in the Albuquerque airport. The book had a pink cover and drew me in. As I glanced through the poems I immediately thought that I must set some of these for Lorraine. Years later the opportunity came when the Los Angeles Philharmonic and the Boston Symphony Orchestra co-commissioned this piece from me, to be written specifically for Lorraine.

Each of the five poems that I set to music seemed to me to reflect a different face in love's mirror. The first poem, "If your eyes were not the color of the moon," is pure appreciation of the beloved. The second, "Love, love, the clouds went up the tower of the sky like triumphant washerwomen," is joyful and also mysterious in its evocation of nature's elements: fire, water, wind, and luminous space. The third poem, "Don't go far off, not even for a day," reflects the anguish of love, the fear and pain of separation. The fourth poem, "And now you're mine. Rest with your dream in my dream," is complex in its emotional tone. First there is the exultance of passion. Then, gentle, soothing words lead the beloved into the world of rest, sleep, and dream. Finally, the fifth poem, "My love, if I die and you don't," is very sad and peaceful at the same time. There is the recognition that no matter how blessed one is with love, there will still be a time when we must part from those whom we cherish so much. Still, Neruda reminds one that love has not ended. In truth there is no real death to love nor even a birth: "It is like a long river, only changing lands, and changing lips."

I am so grateful for Neruda's beautiful poetry, for although these poems were written to another, when I set them I was speaking directly to my own beloved, Lorraine.

—Peter Lieberson

Neruda Songs

Poetry by Pablo Neruda
Music by Peter Lieberson

The audience is politely requested to withhold applause until after the last song.

Sonnet VIII

Si no fuera porque tus ojos tienen color
de luna,
de día con arcilla, con trabajo, con fuego,
y aprisionada tienes la agilidad del aire,

si no fuera porque eres una semana de ámbar,

si no fuera porque eres el momento amarillo
en que el otoño sube por las enredaderas
y eres aún el pan que la luna fragante
elabora paseando su harina por el cielo,

oh, bienamada, yo no te amaría!
En tu abrazo yo abrazo lo que existe,

la arena, el tiempo, el árbol de la lluvia,

y todo vive para que yo viva:
sin ir tan lejos puedo verlo todo:
veo en tu vida todo lo viviente.

If your eyes were not the color of the
moon,
of a day full of clay, and work, and fire,
if even held-in you did not move in agile
grace like the air,
if you were not an amber week,

not the yellow moment
when autumn climbs up through the vines;
if you were not that bread the fragrant moon
kneads, sprinkling its flour across the sky,

oh, my dearest, I could not love you so!
But when I hold you I hold everything
that is—
sand, time, the tree of the rain,

everything is alive so that I can be alive:
without moving I can see it all:
in your life I see everything that lives.

Sonnet XXIV

Amor, amor, las nubes a la torre del cielo

subieron como triunfantes lavanderas,
y todo ardió en azul, todo fue estrella:
el mar, la nave, el día se desterraron juntos.

Ven a ver los cerezos del agua constelada

y la clave redonda del rápido universo,

ven a tocar el fuego del azul instantáneo,
ven antes de que sus pétalos se consuman.

No hay aquí sino luz, cantidades, racimos,

espacio abierto por las virtudes del viento
hasta entregar los últimos secretos de
la espuma.

Y entre tantos azules celestes, sumergidos,

se pierden nuestros ojos adivinando apenas

los poderes del aire, las llaves submarinas.

Love, love, the clouds went up the tower
of the sky
like triumphant washerwomen, and it all
glowed in blue, all like a single star,
the sea, the ship, the day were all exiled
together.

Come see the cherries of the water in the
weather,
the round key to the universe, which is
so quick:
come touch the fire of this momentary blue,
before its petals wither.

There's nothing here but light, quantities,
clusters,
space opened by the graces of the wind
till it gives up the final secret of the foam.

Among so many blues—heavenly blues,
sunken blues—
our eyes are a little confused: they can
hardly divine
the powers of the air, the keys to the
secrets in the sea.

Please turn the page quietly,
and only after the music has stopped.

Sonnet XLV

No estés lejos de mí un solo día, porque
cómo,
porque, no sé decirlo, es largo el día,

y te estaré esperando como en las estaciones

cuando en alguna parte se durmieron
los trenes.

No te vayas por una hora porque entonces
en esa hora se juntan las gotas del desvelo

y tal vez todo el humo que anda buscando
casa
venga a matar aún mi corazón perdido.

Ay que no se quebrante tu silueta en la arena,

ay que no vuelen tus párpados en la ausencia:

no te vayas por un minuto, bienamada,

porque en ese minuto te habrás ido tan lejos

que yo cruzaré toda la tierra preguntando

si volverás o si me dejarás muriendo.

Don't go far off, not even for a day,
because—
because—I don't know how to say it: a
day is long
and I will be waiting for you, as in an
empty station
when the trains are parked off somewhere
else, asleep.

Don't leave me, even for an hour, because
then the little drops of anguish will all
run together,
the smoke that roams looking for a home
will drift
into me, choking my lost heart.

Oh, may your silhouette never dissolve
on the beach;
may your eyelids never flutter into the
empty distance.
Don't leave me for a second, my dearest,

because in that moment you'll have gone
so far
I'll wander mazily over all the earth,
asking,
*Will you come back? Will you leave me
here, dying?*

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Sonnet LXXXI

Ya eres mía. Reposa con tu sueño en
mi sueño.
Amor, dolor, trabajos, deben dormir ahora.

Gira la noche sobre sus invisibles ruedas
y junto a mí eres pura como el ámbar dormido.

Ninguna más, amor, dormirá con mis sueños.

Irás, iremos juntos por las aguas del tiempo.

Ninguna viajará por la sombra conmigo,

sólo tú, siempreviva, siempre sol, siempre
luna.

Ya tus manos abrieron los puños delicados

y dejaron caer suaves signos sin rumbo,
tus ojos se cerraron como dos alas grises,

mientras yo sigo el agua que llevas y
me lleva:
la noche, el mundo, el viento devanan
su destino,
y ya no soy sin ti sino sólo tu sueño.

And now you're mine. Rest with your
dream in my dream.
Love and pain and work should all
sleep, now.
The night turns on its invisible wheels,
and you are pure beside me as a
sleeping amber.

No one else, Love, will sleep in my
dreams. You will go,
we will go together, over the waters of
time.
No one else will travel through the
shadows with me,
only you, evergreen, ever sun, ever
moon.

Your hands have already opened their
delicate fists
and let their soft drifting signs drop away;
your eyes closed like two gray wings,
and I move

after, following the folding water you
carry, that carries
me away. The night, the world, the
wind spin out their destiny.
Without you, I am your dream, only that,
and that is all.

Sonnet XCII

Amor mío, si muero y tú no mueres,
amor mío, si mueres y no muero,
no demos al dolor más territorio:
no hay extensión como la que vivimos.

Polvo en el trigo, arena en las arenas
el tiempo, el agua errante, el viento vago
nos llevó como grano navegante.
Pudimos no encontrarnos en el tiempo.

Esta pradera en que nos encontramos,
oh pequeño infinito! devolvemos.
Pero este amor, amor, no ha terminado,

y así como no tuvo nacimiento
no tiene muerte, es como un largo río,
sólo cambia de tierras y de labios.

My love, if I die and you don't—,
My love, if you die and I don't—,
let's not give grief an even greater field.
No expanse is greater than where we live.

Dust in the wheat, sand in the deserts,
time, wandering water, the vague wind
swept us on like sailing seeds.
We might not have found one another
in time.

This meadow where we find ourselves,
O little infinity! we give it back.
But Love, this love has not ended:

just as it never had a birth, it has
no death: it is like a long river,
only changing lands, and changing lips.



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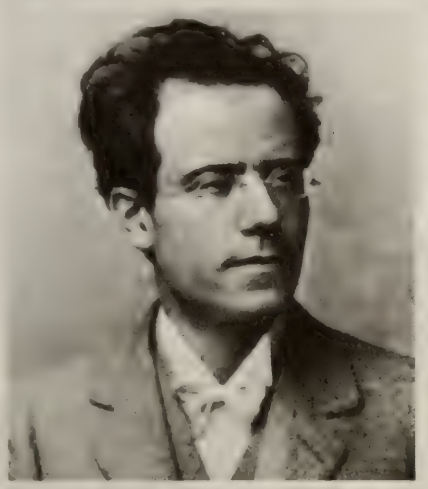
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Gustav Mahler
Symphony No. 4 in G



Gustav Mahler was born at Kalischt (Kaliště) near the Moravian border of Bohemia on July 7, 1860, and died in Vienna on May 18, 1911. Except for the finale, which was composed as a song with piano accompaniment in February 1892, he wrote his Fourth Symphony between June 1899 and April 1901. He continued, however, on the basis of his experience conducting the work, to tinker with the orchestration. The score published in 1963 by the International Gustav Mahler Society, Vienna, incorporates the composer's final revisions, made after the last performances he conducted with the New York Philharmonic in January 1911. Mahler led the first performance of the work on November 25, 1901, with the Kaim Orchestra of Munich; the soprano was Margarete Michalek. The first American performance was conducted by Walter Damrosch at a concert of the New York Symphony Society on November 6, 1904, with the soprano Etta de Montjau. With Cleora Wood as soloist, Richard Burgin, on January 30 and 31, 1942, conducted the Boston Symphony Orchestra in the third and fourth movements only. Complete Boston Symphony performances under Burgin's direction were given on March 23 and 24, 1945, with soprano Mona Paulee. Subsequent Boston Symphony performances were given by Burgin with Anne English, Nancy Carr, and Virginia Babikian; Bruno Walter with Desi Halban, Erich Leinsdorf with Anne Elgar, Colin Davis with Judith Raskin, Klaus Tennstedt with Phyllis Bryn-Julson, André Previn with Kathleen Battle, Seiji Ozawa with Frederica von Stade, Battle, Roberta

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Alexander, Barbara Bonney, and Christine Schäfer, Previn with von Stade (the most recent Tanglewood performance, on July 6, 1996), Simon Rattle with Dawn Upshaw, and Bernard Haitink with Ana Maria Martinez (the most recent subscription performances, followed by a Carnegie Hall performance in New York, in February/March 2003). The orchestra consists of four flutes (third doubling piccolo), three oboes (third doubling English horn), three clarinets (second doubling high clarinet in E-flat, third doubling bass clarinet), three bassoons (third doubling contrabassoon), four horns, three trumpets, timpani, bass drum, triangle, sleigh bells, glockenspiel, cymbals, tam-tam, harp, and strings.

Many a love affair with Mahler has begun with the sunlit Fourth Symphony. Mahler himself thought of it as a work whose transparency, relative brevity, and non-aggressive stance might win him new friends. In the event, it enraged most of its first hearers. Munich hated it, and so did most of the German cities—Stuttgart being, for some reason, the exception—where Felix Weingartner took it on tour with the Kaim Orchestra immediately after the premiere. In a letter of September 1903, Mahler refers to it as "this persecuted stepchild." It at last made the impression he had hoped for at a concert he conducted in October 1904 with the Concertgebouw Orchestra in Amsterdam (the program: Mahler Fourth—intermission—Mahler Fourth).



The Villa Mahler at Maiernigg on the Wörthersee, where Mahler spent summer holidays from 1900 to 1907 and composed his Fourth through Eighth symphonies

The very qualities Mahler had banked on were the ones that annoyed. The bells, real and imitated (in flutes), with which the music begins! And that chawbacon tune in the violins! What in heaven's name was the composer of the *Resurrection* Symphony up to with this newfound naiveté? Most of the answers proposed at the time were politicized, anti-Semitic, ugly. Today we perceive more clearly that what he was up to was writing a Mahler symphony, uncharacteristic only in its all but exclusive involvement with the sunny end of the expressive range. But naive? The violin tune, yes, is so popular in tone that we can hardly conceive that once upon a time it didn't exist,* but it is also pianissimo, which is the first step toward subverting its rustic simplicity. Then Mahler marks accents on it in two places, both unexpected. The first phrase ends, and while clarinets and bassoons mark the beat, low strings suggest a surprising though charmingly appropriate continuation. A horn interrupts them midphrase and itself has the very words taken out of its mouth by the bassoon. At that moment the cellos and basses assert themselves with a severe "as I was saying," just as the violins chime in with their own upside-down thoughts on the continuation that the lower strings had suggested four bars earlier. The game of interruptions, resumptions, extensions, reconsiderations, and unexpected combinations continues—for example, when the violins try their first melody again, the cellos have figured out that it is possible to imitate it, lagging two beats behind (a dis-

*As a matter of fact, Mahler's biographer, Henry-Louis de La Grange, identifies allusions to two Schubert piano sonatas in this theme and in the one of the finale (respectively, the first movement of the sonata in E-flat, D.568, and the finale of the sonata in D, D.850).

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covery they proffer with utmost discretion, pianissimo and deadpan)—until bassoons and low strings call "time out," and the cellos sing an ardent something that clearly declares "new key" and "second theme."

"Turning cliché into event" is how Theodor W. Adorno characterized Mahler's practice. Ideas lead to many different conclusions and can be ordered in so many ways: Mahler's master here is the Haydn of the London symphonies and string quartets of the 1790s. The scoring, too, rests on Mahler's ability to apply an original and altogether personal fantasy to resources not in themselves extraordinary. Trombones and tuba are absent; only the percussion is on the lavish side. Mahler plays with this orchestra as though with a kaleidoscope. He can write a brilliantly sonorous tutti, but he hardly ever does. What he likes better is to have the thread of discourse passed rapidly, wittily from instrument to instrument, section to section. He thinks polyphonically, but he enjoys the combining of textures and colors as much as the combining of themes. He values transparency, and his revisions, over ten years, of the Fourth Symphony are always and consistently in the direction of achieving a more aerated sound.

He could think of the most wonderful titles for the movements of this symphony, he wrote to a friend, but he refused "to betray them to the rabble of critics and listeners" who would then subject them to "their banal misunderstandings." We do, however, have his name for the scherzo: "*Freund Hein spielt auf*" ("Death Strikes Up").* Alma Mahler amplified that hint by writing that here "the composer was under the spell of the self-portrait by Arnold Böcklin, in which Death fiddles into the painter's ear while the latter sits entranced." Death's fiddle is tuned a whole tone high to make it harsher (the player is also instructed to make it sound like a country instrument and to enter "very aggres-

**Freund Hein*—literally this could be rendered as "Friend Hal"—is a fairy-tale bogy whose name is most often a euphemism for Death.

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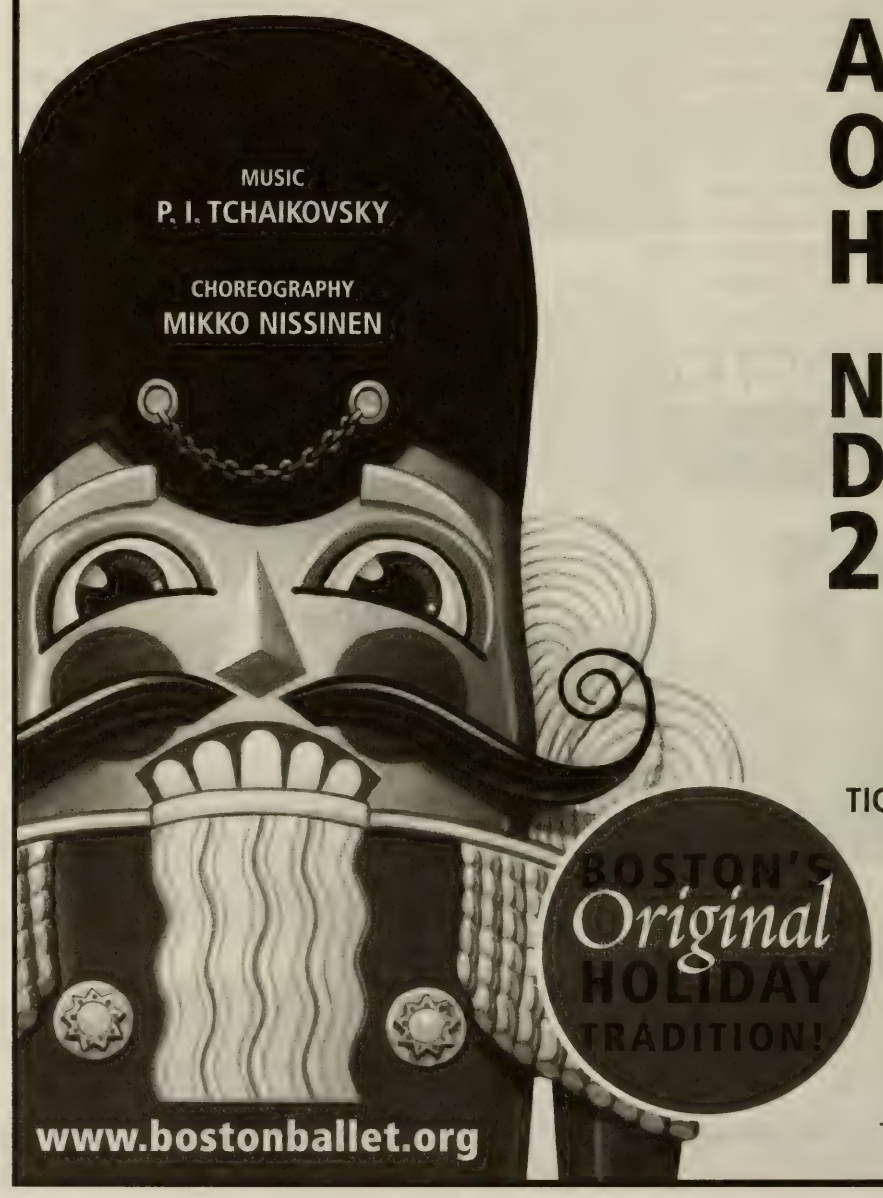
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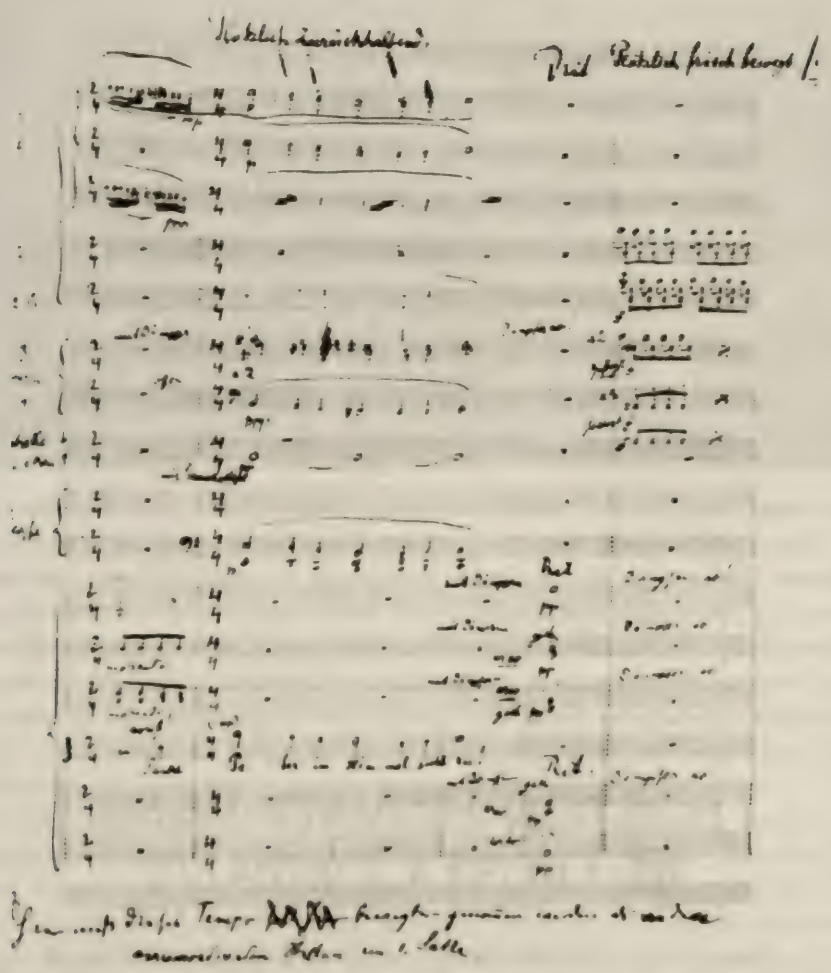
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sively"). Twice Mahler tempers these grotesqueries with a gentle Trio: Willem Mengelberg, the Amsterdam conductor, took detailed notes at Mahler's 1904 rehearsals, and at this point he put into his score that "here, he leads us into a lovely landscape." (Later, at the magical turn into D major, with the great harp chord and the violin glissandi crossing in opposite directions, Mengelberg wrote "*noch schöner*" ["still more beautiful"].)

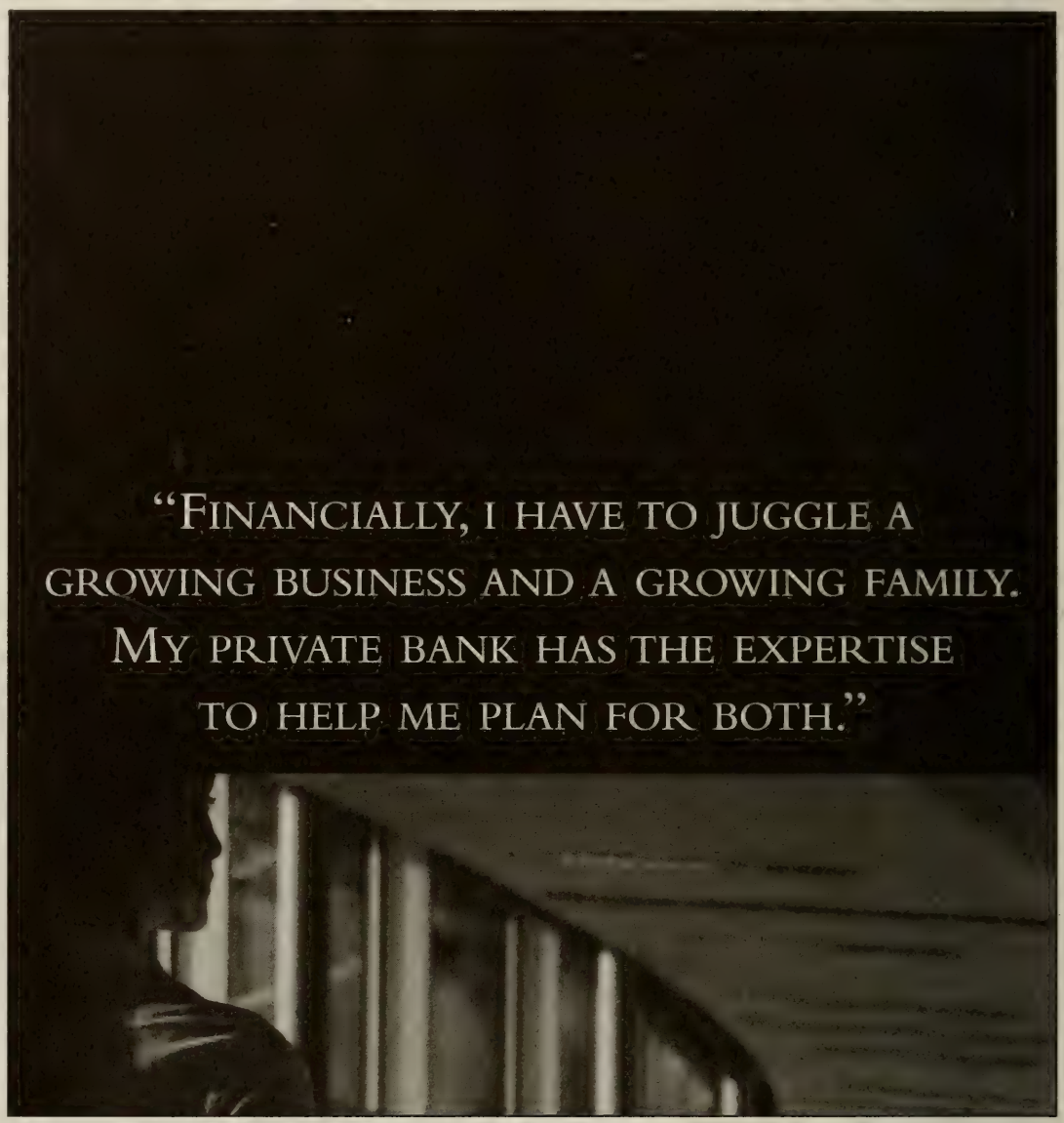
The Adagio, which Mahler thought his finest slow movement, is a set of softly and gradually unfolding variations. It is rich in seductive melody, but the constant feature to which Mahler always returns is the tolling of the basses, *piano* under the pianissimo of the violas and cellos. The variations, twice interrupted by a leanly scored lament in the minor mode, become shorter, more diverse in character, more given to abrupt changes of outlook. They are also pulled more and more in the direction of E major, a key that dramatically asserts itself at the end of the movement in a blaze of sound. Working miracles in harmony, pacing, and orchestral fabric, Mahler, pronouncing a benediction, brings us back to serene quiet on the very threshold of the original G major, but when the finale almost imperceptibly emerges, it is in E. Our entry into this region has been prepared, but it is well that the music sounds new, for Mahler means us to understand that now we are in heaven.

On February 6, 1892, Mahler had finished a song he called "*Das himmlische Leben*" ("Life in Heaven"), one of five Humoresques on texts from *Des Knaben Wunderhorn* (The Boy's Magic Horn). *Des Knaben Wunderhorn* is a collection of German folk poetry,



From the autograph manuscript of Mahler's Fourth Symphony, last movement; the line of text on the third, notated staff from the bottom reads, "Sankt Peter im Himmel sieht zu!"

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compiled in nationalistic and Romantic fervor just after 1800 by two poets in their twenties, Clemens Brentano and Achim von Arnim. That, at least, is what it purports to be: in fact, the two poets indulged themselves freely in paraphrases, additions, and deletions, fixing things so as to give them a more antique and authentic ring, even contributing poems all their own. However that may be, their collection, whose three volumes came out between 1805 and 1808, made a considerable impact, being widely read, discussed, criticized, and imitated.


Des Knaben
Wunderhorn

Alte deutsche Lieder

L. Achim v. Arnim. Clemens Brentano.

Heidelberg, bey Mohr u. Zimmer.
Frankfurt bey J. C. B. Mohr.
1806.

Title page from the first edition of Volume 1

A number of composers went to the *Wunderhorn* for texts,* none more often or more fruitfully than Mahler, who began to write *Wunderhorn* songs immediately after completing the First Symphony in 1888 (he had already borrowed a *Wunderhorn* poem as the foundation of the first of his *Traveling Wayfarer* songs of 1884-85). The *Wunderhorn* then touches the Second, Third, and Fourth symphonies. The scherzo of No. 2 was composed together and shares material with a setting of the poem about Saint Anthony of Padua's sermon to the fishes, and the next movement is the song "*Urlicht*" ("Primal Light"). The Third Symphony's fifth movement is another *Wunderhorn* song, "*Es sungen drei Engel*" ("Three Angels Sang"), and until about a year before completing that symphony, Mahler meant to end it with "*Das himmlische Leben*," the song we now know as the finale of the Fourth. That explains why the Third appears to "quote" the Fourth, twice in the minuet, and again in the "*Drei Engel*" song: those moments prepare for an event that was not, after all, allowed to occur (or that did not occur until five years and one symphony later).

For that matter, Mahler had to plan parts of the Fourth Symphony from the end back, so that the song would appear to be the outcome and conclusion of what was in fact composed eight years after the song. From a late letter of Mahler's to the Leipzig conductor Georg Göhler, we know how important it was to him that listeners clearly understand how the first three movements all point toward and are resolved in the finale. The music, though gloriously inventive in detail, is of utmost cleanness and simplicity. The solemn and archaic chords first heard at "*Sanct Peter in Himmel sieht zu*" ("Saint Peter in heaven looks on") have a double meaning for Mahler; here they are associated with details about the domestic arrangements in this mystical, sweetly scurrile picture of heaven, but in the Third Symphony they belong with the bitter self-castigation at having transgressed the Ten Commandments and with the plea to God for forgiveness. Whether you are listening to the Fourth and remembering the Third, or the other way around, the reference is touching. It reminds us, as well, how much all of Mahler's work is one work. Just as the symphony began with bells, so it ends with them—this time those wonderful, deep single harp-tones of which Mahler was the discoverer.

*The Brahms Lullaby must be the most famous of all *Wunderhorn* songs.

The poem is a Bavarian folk song called "*Der Himmel hängt voll Geigen*" ("Heaven is Hung With Violins"). Mahler drops the four lines in brackets and makes a few small alterations (we print his version). On the text:

Saint Luke's symbol is a winged ox.

Saint Martha, sister of Lazarus, is the patron saint of those engaged in service of the needy. In life, Saint Luke tells us, she "was cumbered about much serving," and it seems that nothing has changed for her in heaven.

On Saint Ursula and the eleven thousand virgins, I quote Donald Attwater's indispensable *Penguin Dictionary of Saints*:

> An inscription on stone found at Cologne records, not very clearly, the rebuilding by one Clematius of a memorial church on the site of the martyrdom there of a number of maidens, of whom no names or other particulars are given. This inscription was cut in the late fourth or early fifth century and it provides all that is known historically about those martyrs who became known as SS. Ursula and the eleven thousand virgins.
>
> They are not heard of again for some 400 years, when in the ninth century the ramifying legend appears as taking shape. The kernel of its developed form... is that Ursula, to avoid an unwanted marriage, departed with her company from the island of Britain, where her father was a king; on their way back from a visit to Rome, they were slaughtered by Huns at Cologne on account of their Christian faith. During the twelfth century this pious romance was preposterously elaborated through the mistakes of imaginative visionaries; a public burial-ground uncovered at Cologne was taken to be the grave of the martyrs, false relics came into circulation and forged epitaphs of non-existent persons were produced. The earliest reference which gives St. Ursula the first place speaks of her ten companions: how these eleven came to be multiplied by a thousand is a matter of speculation.*... It seems that some young women were martyred at Cologne at an early date, but nothing else remotely resembling historical fact can be said about them.
>
> —Michael Steinberg

*As the 18th-century philosopher Georg Lichtenberg remarked, we call a centipede a centipede because we are too lazy to count to twelve.—M.S.

MAHLER Symphony No. 4 (Finale)

Wir geniessen die himmlischen Freuden,	We enjoy heavenly pleasures
D'rum thun wir das Irdische meiden.	And therefore avoid earthly ones.
Kein weltlich' Getümmel	No worldly tumult
Hört man nicht im Himmel!	Is to be heard in heaven.
Lebt Alles in sanftester Ruh'!	All live in gentlest peace.
Wir führen ein englisches Leben!	We lead angelic lives,
Sind dennoch ganz lustig daneben!	Yet have a merry time of it besides.
Wir tanzen und springen,	We dance and we spring,
Wir hüpfen und singen!	We skip and we sing.
Sanct Peter im Himmel sieht zu!	Saint Peter in heaven looks on.



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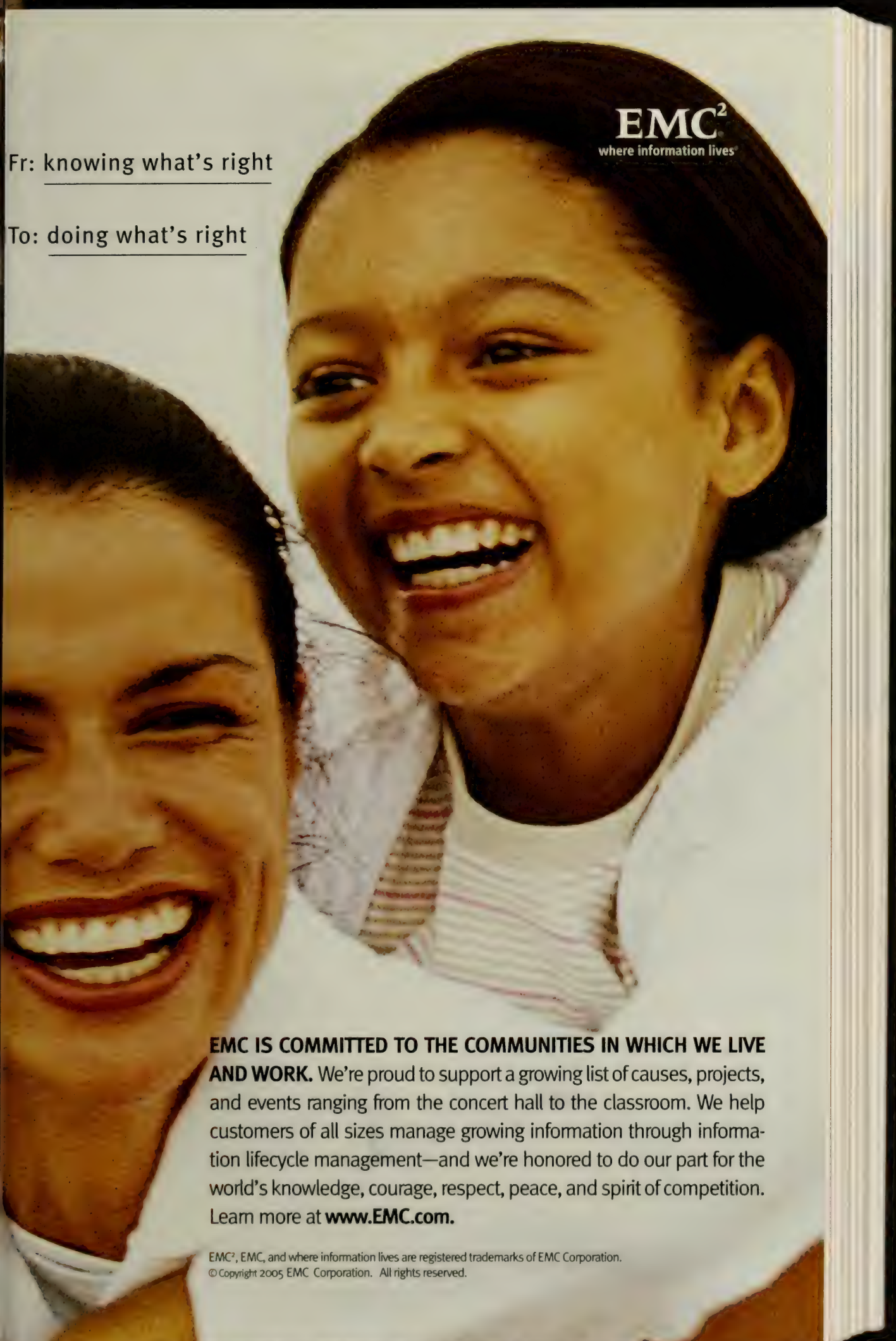
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Johannes das Lämmlein auslasset,
Der Metzger Herodes drauf passet!

Wir führen ein geduldig's,
Unschuldig's, geduldig's,
Ein liebliches Lämmlein zu Tod!
Sanct Lucas den Ochsen thät schlachten
Ohn' einig's Bedenken und Achten,
Der Wein kost kein Heller
Im himmlischen Keller,
Die Englein, die backen das Brot.

Gut' Kräuter von allerhand Arten,
Die wachsen im himmlischen Garten!
Gut' Spargel, Fisolen
Und was wir nur wollen!
Ganze Schüsseln voll sind uns bereit!
Gut' äpfel, gut' Birn' und gut' Trauben!

Die Gärtner, die Alles erlauben!
Willst Rehbock, willst Hasen,
Auf offener Strassen
[Zur Küche] sie laufen herbei.

Sollt ein Fasttag etwa kommen
Alle Fische gleich mit Freuden
angeschwommen!
Dort läuft schon Sanct Peter
Mit Netz und mit Köder
Zum himmlischen Weiher hinein.
[Willst Karpfen, willst Hecht, willst
Forellen,
Gut Stockfisch und frische Sardellen?
Sanct Lorenz hat müssen
Sein Leben einbüssen,]
Sanct Martha die Köchin muss sein.

Kein Musik ist ja nicht auf Erden,
Die uns'rer verglichen kann werden.
Elftausend Jungfrauen
Zu tanzen sich trauen
Sanct Ursula selbst dazu lacht!
Cäcilia mit ihren Verwandten
Sind treffliche Hofmusikanten!
Die englischen Stimmen
Ermuntern die Sinnen!
Dass Alles für Freuden erwacht.

John lets the lambkin out,
And Herod the Butcher lies in wait
for it.
We lead a patient,
Innocent, patient,
Dear little lamb to its death.
Saint Luke slaughters the ox
Without any thought or concern.
Wine doesn't cost a penny
In the heavenly cellars.
The angels bake the bread.

Good greens of every sort
Grow in the heavenly vegetable patch.
Good asparagus, string beans,
And whatever we want.
Whole dishfuls are set for us!
Good apples, good pears, and good
grapes,
And gardeners who allow everything!
If you want roebuck or hare,
On the public streets
They come running [right into the
kitchen].
Should a fast-day come along,
All the fishes at once come swimming
with joy.
There goes Saint Peter running
With his net and his bait
To the heavenly pond.
[Do you want carp, do you want pike,
or trout,
Good dried cod or fresh anchovies?
Saint Lawrence had to
Forfeit his life.]
Saint Martha shall be the cook.

There is just no music on earth
That can compare to ours.
Even the eleven thousand virgins
Venture to dance,
And Saint Ursula herself has to laugh.
Cecilia and all her relations
Make excellent court musicians.
The angelic voices
Gladden our senses,
So that all for very joy awake.

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The most accessible up-to-date source of information about Peter Lieberson is the website maintained by his publisher, G. Schirmer (http://www.schirmer.com/composers/lieberson_bio.html), which includes a short biography, work list, and numerous articles and reviews. The article on Lieberson for The New Grove Dictionary of Music and Musicians, covering Lieberson's career through 2000, is by Steven Ledbetter. The Boston Symphony Orchestra, Seiji Ozawa, and pianist Peter Serkin recorded Lieberson's Piano Concerto (No. 1) in April 1984 (New World Records). Serkin has also recorded several of Lieberson's solo piano works: his Bagatelles on the compilation "Works by Stravinsky, Wolpe, Lieberson (New World Records) and *The Ocean that Has No West and No East* and *Fantasy for Piano* on the compilation "The Ocean that Has No West and No East" (Koch International Classics, with works by Takemitsu, Wuorinen, Webern, Wolpe, Messiaen, and Knussen). A disc with Lieberson's *Garland* and Three Fantasies along with works by Goehr, Berio, Henze, Kirchner, Knussen, and Takemitsu seems to be out of the catalog at present (RCA Victor Red Seal). Serkin also participated in the recording of Lieberson's melodrama *King Gesar* with Yo-Yo Ma, Emanuel Ax, and others (Sony Classical). A good collection of chamber and orchestral works including *Ziji*, *Raising the Gaze*, *Drala* and others, with Oliver Knussen leading the Cleveland Orchestra, the ASKO Ensemble, and the London Sinfonietta, seems currently to be in limbo but is well worth seeking as the most comprehensive recorded collection of Lieberson's work to date (Deutsche Grammophon "20/21" series). Something else to keep an eye out for: Lorraine Hunt Lieberson and Peter Serkin recently recorded the composer's lovely *Rilke Songs* for voice and piano for future release.

Those interested in reading more about Pablo Neruda can look to the poet's memoirs, translated by Hardie St. Martin (Farrar Straus Giroux paperback). *My Life with Pablo Neruda*, a memoir by the poet's wife Matilde Urrutia (the dedicatee of the *100 Love Sonnets*), has been translated into English by Alexandria Giardino (Stanford University Press paperback). Adam Feinstein's Neruda biography, *Pablo Neruda: A Passion for Life*, was published in the centenary of his birth, 2004 (Bloomsbury USA paperback). Most of the poet's major books of poetry are available individually in more than one translation. The volume of *100 Love Sonnets* that first caught Peter Lieberson's attention is a dual-language book with Stephen Tapscott's translations (University of Texas Press). A voluminous book drawing on all of the composer's major poetry collections is *Five Decades: Poems 1925-1970*, also a dual-language book, edited and translated by Ben Belitt (Grove Press paperback). *Pablo Neruda: Absence and Presence*, combines Neruda's writings with Luis Poirot's portraits of the poet's friends and photographs of his house on Isla Negra (Norton paperback).

—Robert Kirzinger

Relatively recent additions to the Strauss bibliography include Tim Ashley's *Richard Strauss* in the well-illustrated series "20th-Century Composers" (Phaidon paperback); *The life of Richard Strauss* by Bryan Gilliam, in the series "Musical lives" (Cambridge paperback), and *Richard Strauss: Man, Musician, Enigma* (Cambridge University Press), by Michael Kennedy, who also wrote *Richard Strauss* in the Master Musicians series (Oxford paperback) and whose Strauss article in The New Grove Dictionary of Music and Musicians (1980) was reprinted in *The New Grove Turn of the Century Masters: Janáček, Mahler, Strauss, Sibelius* (Norton paperback). The Strauss entry in the revised edition (2001) of The New Grove is by Bryan Gilliam. The biggest biography of Richard Strauss is still Norman Del Mar's three-volume work, which gives equal space to the composer's life and music (Cornell University paperback); *Till Eulenspiegel's Merry Pranks* is given detailed consideration in Volume I.

James Levine's recording of *Till Eulenspiegel* was made live with the Munich Philharmonic in 1999 (Oehms). The Boston Symphony Orchestra recorded *Till Eulenspiegel*

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with William Steinberg in 1970 (RCA). Other recordings of varying vintage include (alphabetically by conductor) Karl Böhm's with the Dresden Staatskapelle and the Berlin Philharmonic (both Deutsche Grammophon), Christoph von Dohnányi's with the Cleveland Orchestra (London), Wilhelm Furtwängler's either live with the Berlin Philharmonic (Deutsche Grammophon) or studio-recorded with the Vienna Philharmonic (EMI), Herbert von Karajan's with the Vienna Philharmonic (London/Decca "Legends") or the Berlin Philharmonmic (Deutsche Grammophon), Rudolf Kempe's with the Staatskapelle Dresden (EMI), Georg Solti's with the Chicago Symphony (London), George Szell's with the Cleveland Orchestra (Sony/CBS "Great Performances"), and Arturo Toscanini's with the NBC Symphony Orchestra (RCA), not to mention Strauss's own, with the Berlin State Opera Orchestra (various labels, including Dutton, Preiser, and Symposium).

Paul Banks's Mahler article from The New Grove Dictionary (1980) was reprinted in *The New Grove Turn of the Century Masters: Janáček, Mahler, Strauss, Sibelius* (Norton paperback). The Mahler article in the recently revised Grove (2001) is by Paul Franklin. Michael Kennedy's *Mahler* in the Master Musicians series (Oxford paperback) and Kurt Blaukopf's *Mahler* (Limelight paperback) also provide good starting points. Deryck Cooke's *Gustav Mahler: An Introduction to his Music* is a first-rate brief guide to the composer's music (Cambridge University paperback). There are two important, fairly recent entries to the Mahler bibliography: *Gustav Mahler: Letters to his Wife*, edited by Antony Beaumont, Henry-Louis de La Grange, and Gunther Weiss (Cornell University Press; Beaumont previously compiled *Alma Mahler-Werfel: Diaries 1898-1902*, from the same publisher) and *Gustav Mahler: A Life in Crisis*, by Stuart Feder, a psychoanalytic view of the composer's life (Yale University Press). Published in 1999, *The Mahler Companion*, edited by Donald Mitchell and Andrew Nicholson, is an important volume of essays devoted to Mahler's life, works, and milieu, with individual chapters on all of the major works, including discussion by Donald Mitchell of the Symphony No. 4 (Oxford). The biography *Mahler* by Jonathan Carr offers an accessible approach aimed at beginners and enthusiasts (Overlook Press). Henry-Louis de La Grange's biography of Mahler, originally in French, and of which a four-volume English version is planned, so far includes two English-language volumes—*Vienna: The Years of Challenge, 1897-1904* and *Vienna: Triumph and Disillusion (1904-1907)* (Oxford). The out-of-print, original first volume of La Grange's study, entitled simply *Mahler*, and due for revision, covered Mahler's life and work through January 1902 (Doubleday). The other big Mahler biography, Donald Mitchell's, so far extends to three volumes—*Volume I: The Early Years*; *Volume II: The Wunderhorn Years*; and *Volume III: Songs and Symphonies of Life and Death*—covering through the period of *Das Lied von der Erde* (University of



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California). Alma Mahler's autobiography *And the Bridge is Love* (Harcourt Brace Jovanovich) and her *Gustav Mahler: Memories and Letters* (University of Washington paperback) provide important if necessarily subjective source materials. Knud Martner's *Gustav Mahler: Selected Letters* offers a useful volume of correspondence, including all the letters published in Alma's earlier collection (Farrar, Straus and Giroux). Mahler enthusiast and conductor Gilbert Kaplan has seen to the publication of *The Mahler Album* with the aim of bringing together every known photograph of the composer (The Kaplan Foundation with Thames and Hudson). Though now more than twenty years old, Kurt Blaukopf's extensively illustrated *Mahler: A Documentary Study* remains well worth seeking in second-hand shops (Oxford University Press). *Mahler Discography*, edited by Péter Fülöp, will be valuable to anyone interested in Mahler recordings, though its 1995 publication date obviously precludes inclusion of discs issued since then (The Kaplan Foundation).

James Levine recorded Mahler's Symphony No. 4 with the Chicago Symphony Orchestra and soprano Judith Blegen in 1974 (RCA "Classic Library"). The Boston Symphony Orchestra recorded Mahler's Fourth with Seiji Ozawa and soloist Kiri Te Kanawa as part of its complete Mahler cycle for Philips (currently unlisted in the United States). This week's soloist, Dorothea Röschmann, has recorded the Mahler Fourth with conductor Daniel Harding and the Mahler Chamber Orchestra (Virgin Classics). Other noteworthy discs include (alphabetically by conductor) Pierre Boulez's with the Cleveland Orchestra and Juliane Banse (Deutsche Grammophon), Simon Rattle's with the City of Birmingham Symphony Orchestra and Amanda Roocroft (EMI), George Szell's with the Cleveland Orchestra and Judith Raskin (Sony Classical; currently unlisted, but well worth seeking), Klaus Tennstedt's with the London Philharmonic and Lucia Popp (EMI), Michael Tilson Thomas's with the San Francisco Symphony and Laura Claycomb (San Francisco Symphony), and Benjamin Zander's with the Philharmonia Orchestra and Camilla Tilling (Telarc). Of special interest is an engrossing 1961 concert performance from that year's Edinburgh Festival with Benjamin Britten conducting the London Symphony Orchestra with soprano Joan Carlyle (BBC Legends). Among historic issues are two led by Bruno Walter: the very first commercial recording of the work, from 1945 with the New York Philharmonic and soprano Desi Halban (Sony Classical), and a live performance from Walter's 1960 "farewell concert" in Vienna, with the Vienna Philharmonic and soloist Elisabeth Schwarzkopf (Music & Arts).

Finally, of special interest, an extraordinary document in sound: in November 1905, Mahler "recorded" four pieces of his music on piano rolls for the Welte-Mignon player-piano system, including piano transcriptions of "Das himmlische Leben" (the finale of the Fourth Symphony), "Ging heut' morgen übers Feld" from his *Songs of a Wayfarer*, his early song "Ich ging mit Lust durch einen grünen Wald," and the first movement of his Symphony No. 5. These can be heard on a compact disc produced by Gilbert Kaplan for Golden Legacy Recorded Music, "Mahler Plays Mahler: The Welte-Mignon Piano Rolls" (IMP Classics). Also included are repetitions of the first three pieces with the vocal lines performed by present-day singers Yvonne Kenny and Claudine Carlson, in the belief that Mahler may have intended the piano rolls to be used for practice by singers. The disc is filled out with a half-hour oral history, "Remembering Mahler," incorporating reminiscences taped in the early 1960s by people associated with the composer, including the composer's daughter Anna and musicians who played under him in Vienna and New York.

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Dorothea Röschmann



Born in Flensburg, Germany, and making her Boston Symphony debut this week, Dorothea Röschmann made a critically acclaimed debut at the 1995 Salzburg Festival as Susanna in *The Marriage of Figaro* under Nikolaus Harnoncourt. Her Salzburg roles have since included Ilia, Servilia, Nannetta, Pamina, and Vitellia, under such conductors as Mackerras, Dohnányi, and Abbado. With the Bayerische Staatsoper in Munich, Dorothea Röschmann has sung Zerlina, Susanna, Ännchen, Drusilla, Almirena, Marzelline, Anne Trulove, and, most recently, Rodelinda. She is closely associated with the Deutsche Staatsoper, Berlin, where her roles have included Elmira in Kaiser's *Croesus*, the title role in Scarlatti's *Griselda*, Ännchen, Nannetta, Pamina, Fiordiligi, Susanna, Zerlina, and Micäela in *Carmen*. She has also sung at the Metropolitan Opera as Pamina in last season's new Julie Taymor production of Mozart's *Die Zauberflöte*; at La Monnaie, Brussels, as Norina in *Don Pasquale*, and at the Bastille, Paris, as Pamina. She made her debuts at the Royal Opera, Covent Garden, as Pamina; at the Metropolitan Opera and Vienna Staatsoper as Susanna, and at the Ravinia Festival in her role debut as the Countess in *The Marriage of Figaro*. Future plans include the Countess at the Deutsche Staatsoper, Covent Garden, and at the 2006 Salzburg Festival, where she will also sing Vitellia. Recent concert appearances include the Royal Concertgebouw Orchestra of Amsterdam, the Vienna Philharmonic Orchestra, Concentus Musicus, Accademia Nazionale di Santa Cecilia, the London Symphony Orchestra, the Berlin Philharmonic, the Chicago Symphony, and the Munich Philharmonic, the latter with James Levine. She has appeared in recital in Antwerp, Lisbon, Madrid, Brussels, New

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York, and London, and recently made her Amsterdam Concertgebouw recital debut. Her recordings include a disc of Schumann songs with Ian Bostridge and Graham Johnson, the title role in *Griselda* with René Jacobs, Handel's *Neun deutsche Arien* with the Akademie für Alte Musik Berlin, Nannetta in *Falstaff* with Claudio Abbado, *Messiah* with Paul McCreesh, Puccini's *Suor Angelica* with Antonio Pappano, Mahler's Fourth Symphony with the Mahler Chamber Orchestra under Daniel Harding, and, most recently, Pergolesi's *Stabat Mater* with Fabio Biondi and Europa Galante. Ms. Röschmann studies with Vera Rozsa in London. This coming Monday night she joins James Levine and the BSO at Carnegie Hall in New York for a repeat performance of this program.

Lorraine Hunt Lieberson



A native of the San Francisco Bay area, Lorraine Hunt Lieberson began her musical career as a violist. She is now recognized as a consummate recitalist, concert singer, and operatic performer, in repertoire ranging from the Baroque to the contemporary. In 2001 she was recognized by *Musical America* as Vocalist of the Year. This season she sings Peter Lieberson's *Neruda Songs* with the Boston Symphony Orchestra and James Levine in Boston, at Carnegie Hall (this coming Monday), and on tour in March in Chicago, Newark, Philadelphia, and Washington, D.C. Also this season she sings the *Neruda Songs* with the Cleveland Orchestra led by Robert Spano; Mahler's *Rückert Lieder* with the New World Symphony and San Francisco Symphony under Michael Tilson Thomas; Mahler's Symphony No. 2 with the Chicago Symphony, also with Tilson Thomas; and the world premiere of Peter Lieberson's *The World in Flower* with the New York Philharmonic and Lorin Maazel. In addition to her Symphony Hall performances later this season as part of James Levine's Beethoven/Schoenberg programs, she is scheduled to sing with the BSO again at Tanglewood next summer. Her performances last season included the world premiere of Peter Lieberson's *Neruda Songs* with the Los Angeles Philharmonic Orchestra and Esa-Pekka Salonen, Berlioz's *Roméo et Juliette* with the Boston Symphony Orchestra and Levine, and Mozart and Britten with the New York Philharmonic led by Sir Colin Davis. Highlights of previous seasons include Peter Sellars's staging of Bach cantatas in New York, Boston, and Europe; Didon in *Les Troyens* and Myrtle Wilson in *The Great Gatsby* at the Metropolitan Opera, the world premiere of John Adams's *El Niño* at the Châtelet in Paris and in San Francisco, Ottavia in *L'incoronazione di Poppea* at the Aix-en-Provence Festival and at San Francisco Opera, and Triraksha in Peter Lieberson's *Ashoka's Dream* for Santa Fe Opera. Lorraine Hunt Lieberson made her Boston Symphony debut in October 1985; recent concert highlights with the BSO have included Mélisande in Debussy's *Pelléas et Mélisande* under Bernard Haitink and Mahler's Symphony No. 3 with James Levine. Recital appearances have taken her throughout the U.S. and to London. Her most recent recordings include a Grammy-nominated disc of Handel arias with the Orchestra of the Age of Enlightenment under Harry Bicket on Avie, Bach Cantatas 82 and 199 for Nonesuch, and a Grammy-nominated recording of Britten's *Phaedra* with the Hallé Orchestra for Erato. With pianist Peter Serkin she has recorded Peter Lieberson's *Rilke Songs* for future release.

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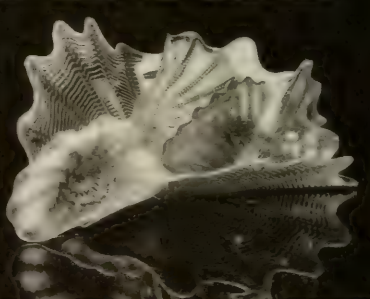
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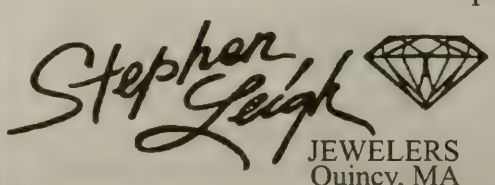


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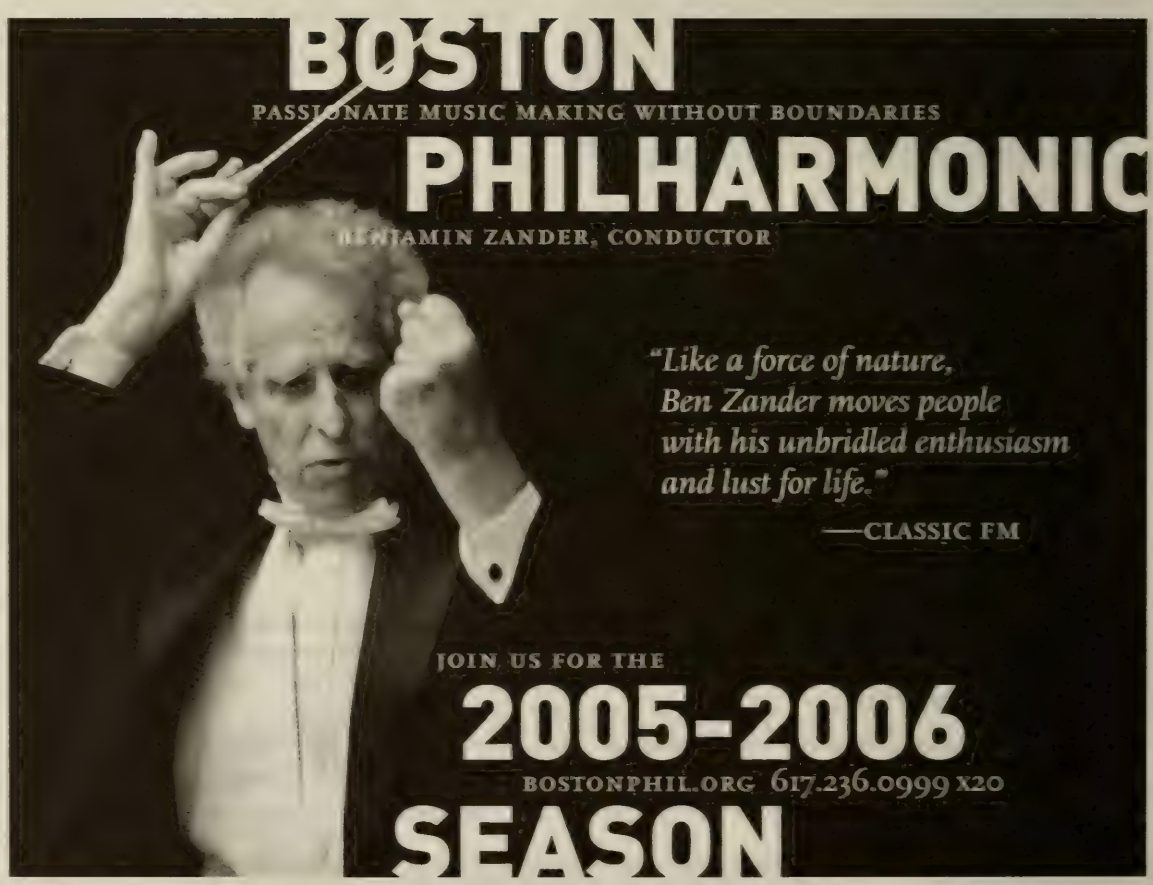
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Thursday, December 1, at 8
Friday, December 2, at 1:30
Saturday, December 3, at 8

Pre-Concert Talks by Marc Mandel, BSO Director of Program Publications

JAMES LEVINE conducting

DUTILLEUX

Symphony No. 2, *Le Double* (1959), for large orchestra and chamber orchestra
(commissioned for the BSO's 75th anniversary; world premiere given by the Boston Symphony Orchestra on December 11, 1959)

Animato, ma misterioso
Andantino sostenuto
Allegro fuocoso – Calmato

STRAVINSKY

Symphony of Psalms (1930)
(commissioned for the BSO's 50th anniversary; American premiere given by the Boston Symphony Orchestra on December 19, 1931)

I. ♩ = 92 (Psalm 38, verses 13 and 14)
II. ♪ = 60 (Psalm 39, verses 2, 3, and 4)
III. ♩ = 48 — 𝅗𝅥 = 80 (Psalm 150)

TANGLEWOOD FESTIVAL CHORUS, JOHN OLIVER, conductor

INTERMISSION

CARTER

Boston Concerto (2002)
(BSO commission; world premiere given by the BSO on April 3, 2003)

BARTÓK

Concerto for Orchestra (1943)
(commissioned for the Boston Symphony Orchestra by Serge Kousse itzky; world premiere given by the BSO on December 1, 1944)

Andante non troppo – Allegro vivace
Giuoco delle coppie: Allegretto scherzando
Elegia: Andante, non troppo
Intermezzo interrotto: Allegretto
Finale: Presto

Single tickets for all Boston Symphony Orchestra concerts throughout the season are available at the Symphony Hall box office, online at www.bso.org, or by calling "SymphonyCharge" at (617) 266-1200, Monday through Friday from 10 a.m. until 5 p.m. (Saturday from 10 a.m. until 4 p.m.), to charge tickets instantly on a major credit card, or to make a reservation and then send payment by check. Outside the 617 area code, call 1-888-266-1200. Please note that there is a $5 handling fee for each ticket ordered by phone or over the internet.

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Thursday 'A'—December 1, 8-10:25
Friday 'B'—December 2, 1:30-3:55
Saturday 'A'—December 3, 8-10:25

JAMES LEVINE conducting
TANGLEWOOD FESTIVAL CHORUS, JOHN OLIVER, conductor

DUTILLEUX	Symphony No. 2, *Le Double*
STRAVINSKY	*Symphony of Psalms*
CARTER	*Boston Concerto*
BARTÓK	Concerto for Orchestra

Thursday, January 5, at 10:30 a.m. (Open Rehearsal)
Thursday 'C'—January 5, 8-10:15
Friday Evening—January 6, 8-10:15
Saturday 'B'—January 7, 8-10:15
Tuesday 'B'—January 10, 8-10:15

KURT MASUR conducting
CHRISTOPHER LAMB, percussion

TAN DUN	*Water Concerto*
BRUCKNER	Symphony No. 7

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Sunday, January 8, at 3 p.m.
Jordan Hall, New England Conservatory

BOSTON SYMPHONY CHAMBER PLAYERS
with LUDOVIC MORLOT, conductor

STRAVINSKY	*Dumbarton Oaks* Concerto
COPLAND	*Quiet City*, for trumpet, oboe, and strings
J.S. BACH	*Brandenburg* Concerto No. 3
COPLAND	*Appalachian Spring* (original chamber version for thirteen instruments)

Thursday, January 12, at 10:30 a.m. (Open Rehearsal)
Thursday 'D'—January 12, 8-10:15
Friday 'A'—January 13, 1:30-3:45
Saturday 'A'—January 14, 8-10:15
Tuesday 'C'—January 17, 8-10:15

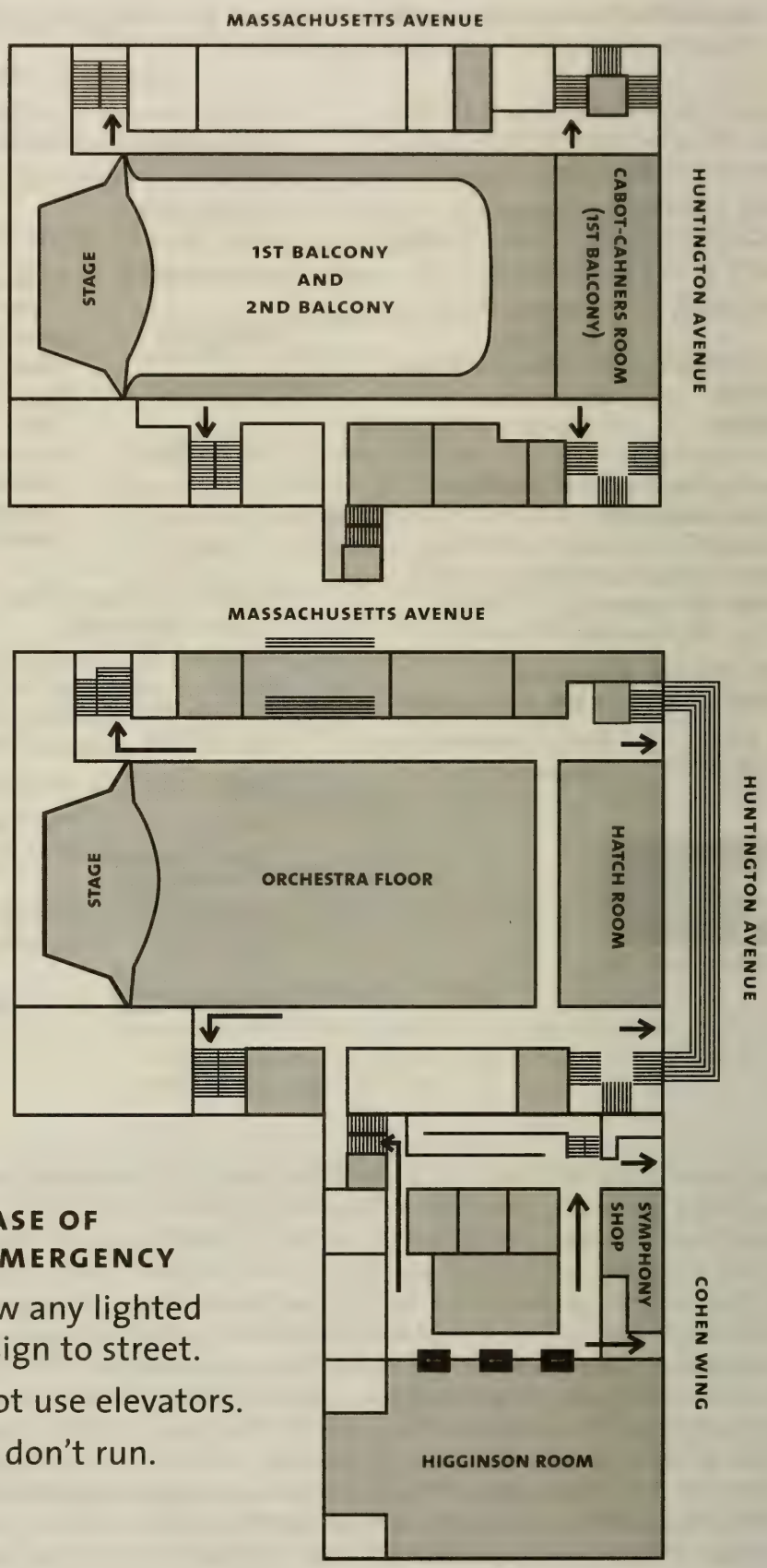
JAMES LEVINE conducting

DAWE (world premiere; BSO 125th anniversary commission)	*The Flowering Arts*
SCHUMANN	Symphony No. 4
BERLIOZ	*Symphonie fantastique*

Programs and artists subject to change.

Next week's program revisits four significant works commissioned for the Boston Symphony Orchestra. Stravinsky's *Symphony of Psalms* (here featuring the Tanglewood Festival Chorus) was written for the BSO's 50th anniversary. Serge Koussevitzky led the orchestra in the American premiere in December 1930. Bartók's Concerto for Orchestra was premiered by the BSO and Koussevitzky (who personally commissioned the work) in December 1944, just months before the composer's death. Premiered by the orchestra and Charles Munch in December 1959, the Symphony No. 2, *Le Double*, by French composer Henri Dutilleux (b.1916), was a commission for the BSO's 75th anniversary. Its subtitle ("The Double") reflects the symphony's use of a twelve-player chamber orchestra that "shadows" the main ensemble. Premiered by the BSO in April 2003, Elliott Carter's *Boston Concerto* is the most recent of the BSO commissions on this program, which celebrates the orchestra's proud heritage of commissioning and performing new music.

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THE BSO'S WEB SITE (www.bso.org) provides information on all of the orchestra's activities at Symphony Hall and at Tanglewood, and is updated regularly. In addition, tickets for BSO concerts can be purchased online through a secure credit card transaction.

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LOUNGES AND BAR SERVICE: There are two lounges in Symphony Hall. The Hatch Room on the orchestra level and the Cabot-Cahners Room on the first-balcony level serve drinks starting one hour before each performance. For the Friday-afternoon concerts, both rooms open at noon, with sandwiches available until concert time.

BOSTON SYMPHONY BROADCASTS: Friday-afternoon concerts of the Boston Symphony Orchestra are broadcast live in the Boston area by WGBH 89.7 FM. Saturday-evening concerts are broadcast live by WCRB 102.5 FM.

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This concert features the works by Mendelssohn, Schubert, Prokofiev, Bartók, and Beethoven, and features examples of great symphonic music in which the composer's major musical statement is established in the beginning moments of the piece.

"Made in America, Born in Boston"

MARCH 25, 2006 @ 10:15am

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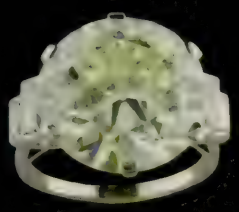
ANNA FINNERTY, who loved having tea with the development staff, left this cup and saucer as a reminder of how much she enjoyed volunteering at Symphony Hall.

One day, after giving her time stuffing envelopes, Miss Finnerty asked how she could leave a gift to the BSO in her will, thereby becoming a Walter Piston Society Member. She was told to add the wording, "I hereby bequeath the sum of $_____ to the Boston Symphony Orchestra, Symphony Hall, Boston, MA 02115, tax ID #04-2103550."

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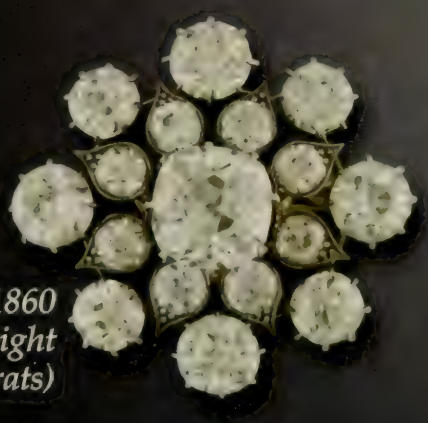
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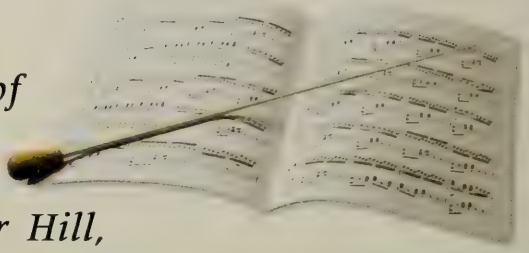
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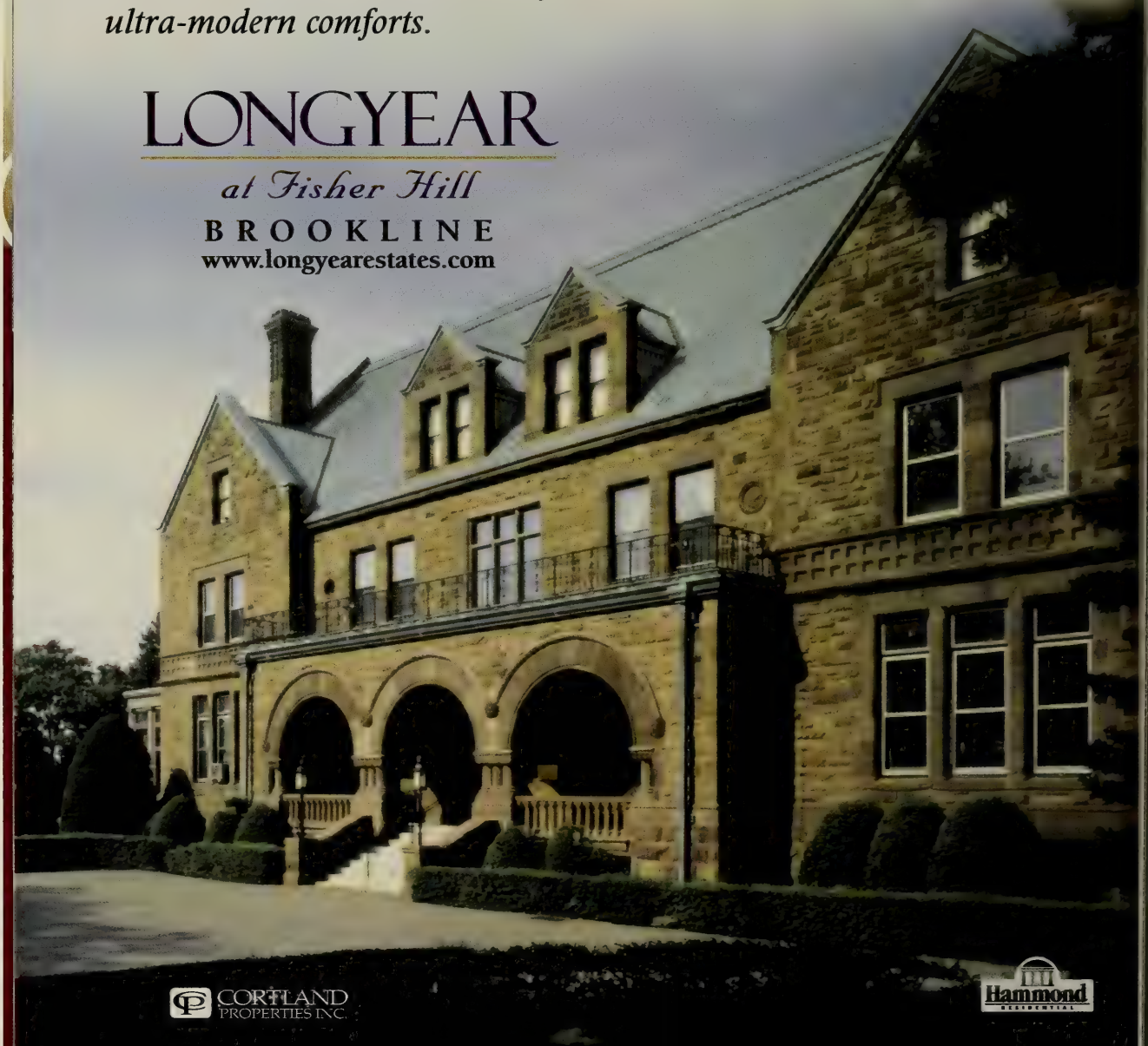
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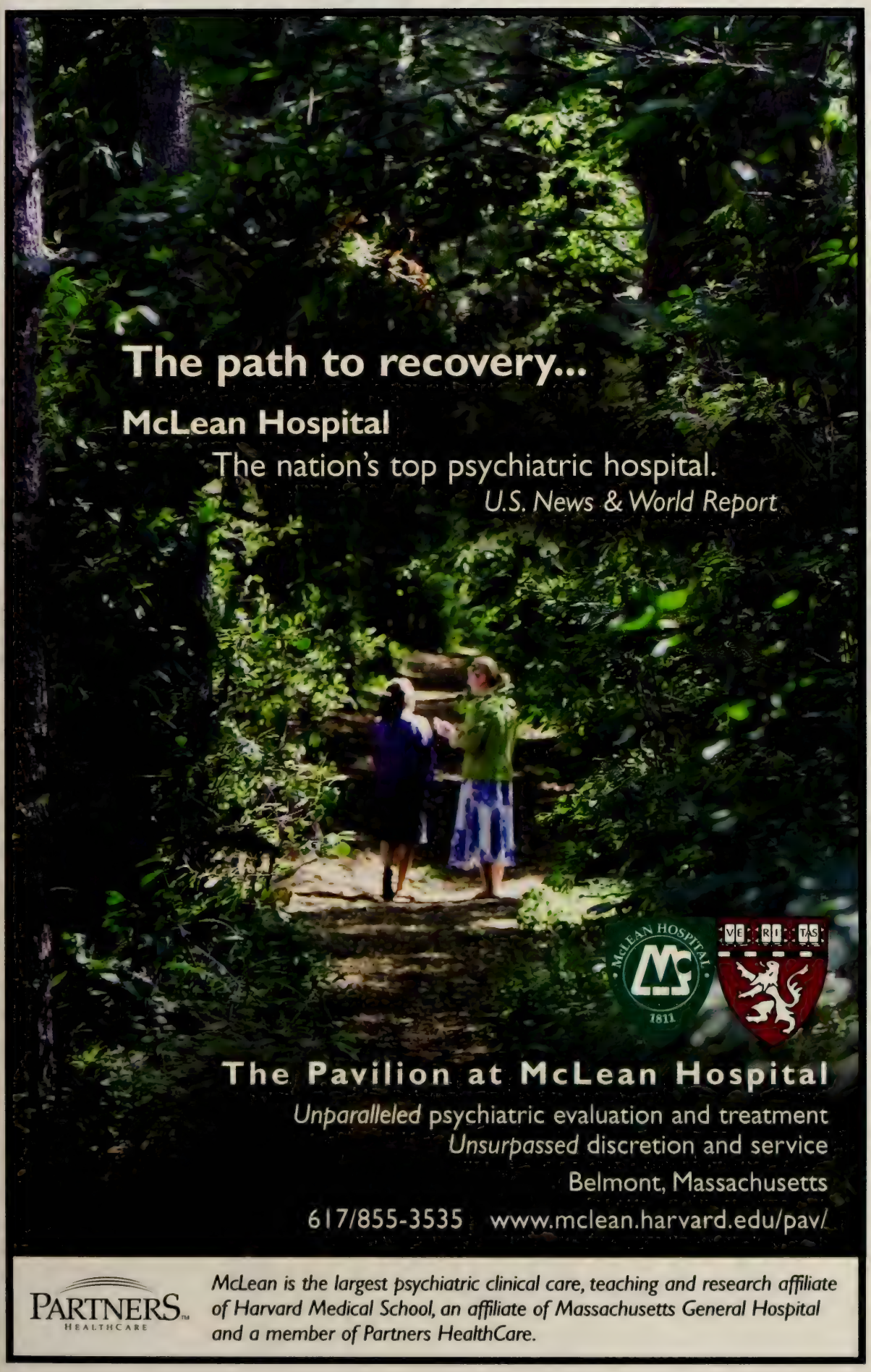
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This week's Pre-Concert Talks are given by Marc Mandel, BSO Director of Program Publications.

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Want to Hear More?

In keeping with BSO Music Director James Levine's oft-stated belief that the only way really to further one's understanding and enjoyment of new and unfamiliar music is through repeat hearings, the BSO is pleased to offer attendees of his concerts an opportunity to return for a second hearing at half-price. Attendees of this week's Thursday concert who would like to hear the program again on Friday or Saturday need only head to the box office with their Thursday ticket stub and, subject to ticket availability, exchange their ticket stub for a half-price ticket to either of the other performances. Friday-afternoon attendees are offered the same opportunity to return on Saturday night, again subject to ticket availability.

Manuscripts on Display in Symphony Hall

BSO concertgoers have a special opportunity to see the autograph manuscripts of three works commissioned for the Boston Symphony Orchestra that are being performed as part of this week's program. Among the items in this season's BSO Archives exhibit marking the orchestra's 125th anniversary are the autograph manuscripts of Stravinsky's *Symphony of Psalms*, Bartók's Concerto for Orchestra, and Dutilleux's Symphony No. 2, *Le Double*. The Bartók and Dutilleux manuscripts are on loan to the BSO from the Serge Koussevitzky Music Foundation Collection of the Library of Congress in Washington, D.C. The Stravinsky manuscript can be seen in the first-balcony display case, audience-right, at the end of the corridor nearest the stage. The Bartók manuscript is in the first-balcony display case, also audience-right, at the opposite end of the same corridor. (Look, in that same case, for one of the trombones referenced in BSO bass trombonist Douglas Yeo's article on "Béla Bartók's Two-Second Revolution" that begins on page 57 of this program book.) The Dutilleux manuscript can be found on the orchestra level, audience-right, at the end of the Massacbusetts Avenue corridor (up the steps) near the entry-door to the backstage area.

Tanglewood 2006

The Boston Symphony Orchestra has announced details of its 2006 Tanglewood season, which will mark James Levine's second summer as BSO music director. Highlights of Mr. Levine's 2006 Tanglewood season will include Beethoven's Ninth Symphony (part of the BSO's Tanglewood opener on July 7), Schoenberg's *Gurrelieder* (July 14), concert performances of Mozart's *Don Giovanni* (July 22, part of a BSO all-Mozart weekend marking the 250th anniversary of the composer's birth) and Strauss's *Elektra* (the latter with the Tanglewood Music Center Orchestra, on July 15), and the American stage premiere (also with TMC forces) of Elliott Carter's opera *What Next?* (July 27 and 28).

Also this summer, BSO Music Director Laureate Seiji Ozawa returns to the BSO podium for the first time since stepping down as music director following his farewell concerts with the BSO at Tanglewood in 2002. Mr. Ozawa will conduct (on August 5) Mahler's Symphony No. 2, *Resurrection*, a work with which he enjoyed major success both at home and on tour during his 29-year tenure as BSO music director. In addition, Bernard Haitink will lead the BSO in two programs (July 8 and 9), marking his first Tanglewood appearance since 2001, as well as the first time the BSO's Music Director, Music Director Laureate, and Conductor Emeritus will appear together in the same season with their current BSO titles.

Other highlights of the 2006 Tanglewood season will include the complete cycle of

Beethoven piano sonatas performed in eight concerts by acclaimed American pianist Garrick Ohlsson; the five Beethoven piano concertos with five different pianists (Emanuel Ax, Yefim Bronfman, Imogen Cooper, André Watts, and Christian Zacharias); the complete Mozart violin concertos with Gidon Kremer and his Kremerata Baltica, and concerto performances featuring Joshua Bell, Hilary Hahn, Yo-Yo Ma, Midori, Gil Shaham, and Jean-Yves Thibaudet with the BSO, as well as three Boston Pops concerts (including the annual Film Night), Tanglewood on Parade (with James Levine joining Keith Lockhart and John Williams on the podium), the annual Festival of Contemporary Music, Tanglewood's Labor Day Weekend Jazz Festival, and a full schedule of concerts by the young musicians of the Tanglewood Music Center.

Tickets for the 2006 Tanglewood season will go on sale to the public on Sunday, February 12, at which time season brochures will be available, and by which time the complete Tanglewood 2006 schedule will have been posted on the BSO's website, www.bso.org.

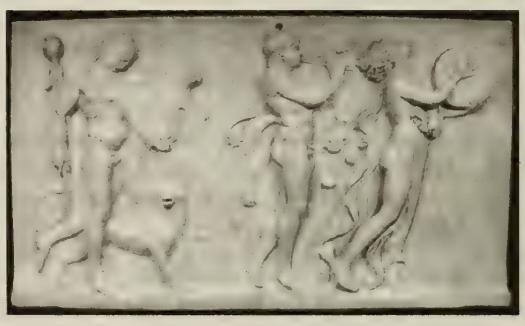
From the Library of James Levine

In conjunction with his programs here this season, a selection of materials from the personal library of BSO Music Director James Levine is once again being displayed on a rotating basis in the Massachusetts Avenue corridor of Symphony Hall, along with

Individual tickets are on sale for all concerts in the BSO's 2005-2006 season. For specific information on purchasing tickets by phone, online, by mail, or in person at the Symphony Hall box office, please see page 87 of this program book.

On Display in Symphony Hall

This season's BSO Archives exhibit marks the 125th anniversary of the Boston Symphony Orchestra. In addition to the many important photographs, letters, and scores from the BSO Archives that fill the exhibit cases throughout Symphony Hall to document the BSO's founding in 1881 and its 125-year history, the BSO has received on loan from the Library of Congress's Music Division the original manuscript scores for two pieces closely associated with the BSO—Béla Bartók's Concerto for Orchestra, commissioned by the Koussevitzky Music Foundation and given its world premiere by Serge Koussevitzky and the BSO on December 1, 1944; and Henri Dutilleux's Symphony No. 2, commissioned jointly by the BSO and the Koussevitzky Music Foundation and given its world premiere by the BSO under Charles Munch on December 11, 1959. Also among the important artifacts on display throughout the season are the original manuscript of Igor Stravinsky's *Symphony of Psalms* (a BSO 50th-anniversary commission) and the score of Beethoven's *Missa Solemnis*, just recently returned to the BSO, that was used for Symphony Hall's inaugural concert on October 15, 1900.



Shown here is a plaster relief of a Bacchic procession mounted originally in Symphony Hall in the early 1900s, then taken down in the early 1980s and left to languish in Symphony Hall's basement for more than twenty years. The restoration of the plaster relief by Carol Snow and Nina Vinogradskaya and its reinstallation by Mystic Scenic Studios were made possible through a gift from Deborah M. Hauser.

relevant memorabilia from the BSO Archives. The items from Maestro Levine's library will include, among other things, a first-edition score (1905) of Debussy's *La Mer*; facsimile editions of the autograph manuscripts of Mozart's *Haffner* Symphony and the draft score of Mahler's Ninth Symphony; and the original LP pressing of Mr. Levine's Chicago Symphony recording of Mahler's Fourth Symphony, his very first commercial recording.

The Jane deP. and Edwin S. Webster Memorial Concert
Friday, December 2, 2005

The Friday-afternoon concert on December 2, 2005, has been supported by the Jane deP. and Edwin S. Webster Memorial Concert Fund. Mrs. Jane deP. Webster was a faithful subscriber to the Friday-afternoon concerts for many years. The Boston Symphony Orchestra is grateful to the Edwin S. Webster Foundation and the family of Mrs. Webster for helping to sustain the Friday-afternoon concert tradition.

The Jacqueline Confortes Covo Memorial Concert
Saturday, December 3, 2005

This week's Saturday-night concert has been endowed in memory of Jacqueline Confortes Covo, in honor of her birthday, by a generous gift from her mother, Alice Confortes. Jacqueline was born on December 1, 1932, in Salonyka, Greece. She lived there and in Athens until, at the age of nine, she fled from the Germans to Israel with her family. After her years of schooling and military service in Israel, Jacqueline moved to Geneva, Switzerland, where she attended the university, studying to be a translator, and worked for the Jewish Agency. She came to the United States four years later, married Abraham Covo, and attended Mount Holyoke College, where she earned a master's degree in English. She received her doctoral degree in English from Brandeis University and taught at Regis College. She died in 1996 at the age of 63.

Pre-Concert Talks

Pre-Concert Talks available free of charge to BSO ticket holders precede all Boston Symphony concerts and Open Rehearsals, starting at 6:45 p.m. prior to evening concerts, 12:15 p.m. prior to Friday-afternoon concerts, one hour before the start of morning and evening Open Rehearsals, and at 1:45 p.m. prior to Sunday-afternoon concerts. Given by a variety of distinguished speakers from Boston's musical community, these informative half-hour talks include recorded examples from the music being performed. This week, BSO Director of Program Publications Marc Mandel discusses works by Dutilleux, Stravinsky, Carter, and Bartók commissioned for the BSO. In the weeks ahead, Helen Greenwald of the New England Conservatory of Music discusses Tan Dun and Bruckner (January 5-10), Marc Mandel discusses Schumann, Berlioz, and the new BSO 125th Anniversary Commission by Jonathan Dawe (January 12-17), and Jan Swafford of Tufts University discusses Beethoven's *Missa Solemnis* (January 19-21).

BSO Members in Concert

BSO violist Michael Zaretsky, with pianist Alina Polyakov, performs a Boston University faculty recital on Tuesday, December 6, at 8 p.m. at the Tsai Performance Center, 685 Commonwealth Avenue. The program includes Brahms's F minor viola sonata, Opus 120, No. 1; Hindemith's Sonata for viola and piano, Opus 25, No. 4; Jakov Jakoulov's *Stylistic Reminiscences of Glinka's "Valse-Fantasia,"* and the Shostakovich Viola Sonata, Opus 147. Admission is free. For more information call (617) 353-8725.

With Thanks

BSO subscription concerts are supported in part by a grant from the Boston Cultural Council, which is funded by the Massachusetts Cultural Council and administered by the Mayor's Office of Arts, Tourism, and Special Events.

JAMES LEVINE



Koichi Miura

The 2005-06 season is James Levine's second as Music Director of the Boston Symphony Orchestra. Named Music Director Designate in October 2001, he is the orchestra's fourteenth music director since the BSO's founding in 1881, and the first American-born conductor to hold that position. Highlights of his twelve BSO programs for 2005-06 (three of which also go to Carnegie Hall in New York) include a season-opening all-French program (works by Berlioz, Debussy, Milhaud, and Saint-Saëns) celebrating the BSO's longstanding tradition of performing the French orchestral repertoire; historic works by Bartók, Debussy, Dutilleux, and Stravinsky given their world or American premieres by the BSO in the course of the past century; newly commissioned works from Elliott Carter, Jonathan Dawe, and Peter Lieberson; and five of eleven programs (to be divided between the BSO's 2005-06 and 2006-07 seasons) juxtaposing works by Beethoven and Schoenberg. Also in 2005-06, Mr. Levine will appear as both pianist and conductor in a Beethoven/Schoenberg program (featuring soprano Anja Silja and tenor Matthew Polenzani) with the Boston Symphony Chamber Players, and he will lead the BSO on tour in Chicago, Newark (at the New Jersey Performing Arts Center), Philadelphia, and Washington, D.C. This past summer at Tanglewood, Mr. Levine led concerts with the Boston Symphony Orchestra and the Tanglewood Music Center Orchestra, and worked with the TMC's Conducting and Vocal Fellows in classes devoted to orchestral repertoire, Lieder, and opera. Maestro Levine made his BSO debut in April 1972; he has since led the orchestra in repertoire ranging from Haydn, Mozart, Schumann, Brahms, Dvořák, Verdi, Mahler, and Debussy to music of Babbitt, Cage, Carter, Harbison, Ligeti, Sessions, and Wuorinen.

James Levine is also Music Director of the Metropolitan Opera, where, in the thirty-four years since his debut there, he has developed a relationship with that company unparalleled in its history and unique in the musical world today. All told at the Met he has led more than 2,000 performances of 80 different operas. His 2005-06 Met season includes a special Opening Night Gala, a new production of Donizetti's *Don Pasquale*, revivals of *Così fan tutte*, *Falstaff*, *Fidelio*, *Lohengrin*, *Parsifal*, and *Wozzeck*, and, to close the season, a gala concert honoring departing general manager Joseph Volpe, as well as three concerts each at Carnegie with the MET Orchestra (including a world premiere in May by Charles Wuorinen) and MET Chamber Ensemble (including a New York premiere in October by Elliott Carter). Also this season at Carnegie, he celebrates Milton Babbitt's ninetieth birthday in May with a program made entirely of that composer's music. Mr. Levine inaugurated the "Metropolitan Opera Presents" television series for PBS in 1977, founded its Young Artist Development Program in 1980, returned Wagner's complete *Der Ring des Nibelungen* to the repertoire in 1989 (in the Met's first integral cycles in 50 years), and reinstated recitals and concerts with Met artists at the opera house—a former Metropolitan tradition. Expanding on that tradition, he and the MET Orchestra began touring in concert in 1991, and have since performed around the world.

Outside the United States, Mr. Levine's activities are characterized by his intensive and enduring relationships with Europe's most distinguished musical organizations, especially the Berlin Philharmonic, the Vienna Philharmonic, and the summer festivals in Salzburg (1975-1993) and Bayreuth (1982-98). He was music director of the UBS Verbier Festival Orchestra from its founding in 2000 and, before coming to

Boston, was chief conductor of the Munich Philharmonic from 1999 to 2004. In the United States he led the Chicago Symphony Orchestra for twenty summers as music director of the Ravinia Festival (1973-1993) and, concurrently, was music director of the Cincinnati May Festival (1973-1978). Besides his many recordings with the Metropolitan Opera and the MET Orchestra, he has amassed a substantial discography with such leading ensembles as the Berlin Philharmonic, Chicago Symphony, London Symphony, Philharmonia Orchestra, Munich Philharmonic, Dresden Staatskapelle, Philadelphia Orchestra, and Vienna Philharmonic. Over the last thirty years he has made more than 200 recordings of works ranging from Bach to Babbitt. Maestro Levine is also active as a pianist, performing chamber music and in collaboration with many of the world's great singers.

Born in Cincinnati, Ohio, on June 23, 1943, James Levine studied piano from age four and made his debut with the Cincinnati Symphony at ten, as soloist in Mendelssohn's D minor piano concerto. He was a participant at the Marlboro Festival in 1956 (including piano study with Rudolf Serkin) and at the Aspen Music Festival and School (where he would later teach and conduct) from 1957. In 1961 he entered the Juilliard School, where he studied conducting with Jean Morel and piano with Rosina Lhévinne (continuing on his work with her at Aspen). In 1964 he took part in the Ford Foundation-sponsored "American Conductors Project" with the Baltimore Symphony Orchestra and Alfred Wallenstein, Max Rudolf, and Fausto Cleva. As a direct result of his work there, he was invited by George Szell, who was on the jury, to become an assistant conductor (1964-1970) at the Cleveland Orchestra—at twenty-one, the youngest assistant conductor in that orchestra's history. During his Cleveland years, he also founded and was music director of the University Circle Orchestra at the Cleveland Institute of Music (1966-72).

James Levine was the first recipient (in 1980) of the annual Manhattan Cultural Award and in 1986 was presented with the Smetana Medal by the Czechoslovak government, following performances of the composer's *Má Vlast* in Vienna. He was the subject of a *Time* cover story in 1983, was named "Musician of the Year" by *Musical America* in 1984, and has been featured in a documentary in PBS's "American Masters" series. He holds numerous honorary doctorates and other international awards. In recent years Mr. Levine has received the Award for Distinguished Achievement in the Arts from New York's Third Street Music School Settlement; the Gold Medal for Service to Humanity from the National Institute of Social Sciences; the Lotus Award ("for inspiration to young musicians") from Young Concert Artists; the Anton Seidl Award from the Wagner Society of New York; the Wilhelm Furtwängler Prize from Baden-Baden's Committee for Cultural Advancement; the George Jellinek Award from WQXR in New York; the Goldenes Ehrenzeichen from the cities of Vienna and Salzburg; the Crystal Award from the World Economic Forum in Davos, Switzerland; America's National Medal of Arts and Kennedy Center Honors, and the 2005 Award for Distinguished Service to the Arts from the American Academy of Arts and Letters.



Michael Lutch



BOSTON SYMPHONY ORCHESTRA 2005-2006

James Levine
Music Director
Ray and Maria Stata Music Directorship, fully funded in perpetuity

Bernard Haitink
Conductor Emeritus
LaCroix Family Fund, fully funded in perpetuity

Seiji Ozawa
Music Director Laureate

First Violins

Malcolm Lowe
Concertmaster
Charles Munch chair, fully funded in perpetuity

Tamara Smirnova
Associate Concertmaster
Helen Horner McIntyre chair, endowed in perpetuity in 1976

Alexander Velinzon
Assistant Concertmaster
Robert L. Beal, Enid L., and Bruce A. Beal chair, endowed in perpetuity in 1980

Elita Kang
Assistant Concertmaster
Edward and Bertha C. Rose chair

Bo Youp Hwang
John and Dorothy Wilson chair, fully funded in perpetuity

Lucia Lin
Forrest Foster Collier chair

Ikuko Mizuno
Dorothy Q. and David B. Arnold, Jr., chair, fully funded in perpetuity

Amnon Levy
Muriel C. Kasdon and Marjorie C. Paley chair

*Sheila Fiekowsky
Ruth and Carl J. Shapiro chair, fully funded in perpetuity

*Jennie Shames‡
Theodore W. and Evelyn Berenson Family chair

*Valeria Vilker Kuchment
Stephanie Morris Marryott and Franklin J. Marryott chair

*Tatiana Dimitriades
Catherine and Paul Buttenwieser chair

*Si-Jing Huang
Mary B. Saltonstall chair, fully funded in perpetuity

*Nicole Monahan
Kristin and Roger Servison chair

*Wendy Putnam
Donald C. and Ruth Brooks Heath chair, fully funded in perpetuity

*Xin Ding

Second Violins

Haldan Martinson
Principal
Carl Schoenhof Family chair, fully funded in perpetuity

Vyacheslav Uritsky
Assistant Principal
Charlotte and Irving W. Rabb chair, endowed in perpetuity in 1977

Ronald Knudsen
Edgar and Shirley Grossman chair

Joseph McGauley
Shirley and J. Richard Fennell chair, fully funded in perpetuity

Ronan Lefkowitz
David H. and Edith C. Howie chair, fully funded in perpetuity

*Nancy Bracken
*Aza Raykhtsaum
*Bonnie Bewick
*James Cooke
*Victor Romanul
Bessie Pappas chair
*Catherine French
*Kelly Barr
*Polina Sedukh

Violas

Steven Ansell
Principal
Charles S. Dana chair, endowed in perpetuity in 1970

Cathy Basrak
Assistant Principal
Anne Stoneman chair, fully funded in perpetuity

Edward Gazouleas
Lois and Harlan Anderson chair, fully funded in perpetuity

Robert Barnes
Ronald Wilkison
Michael Zaretsky
Marc Jeanneret
*Mark Ludwig
*Rachel Fagerburg
*Kazuko Matsusaka
*Rebecca Gitter
*Marvin Moon

Cellos

Jules Eskin
Principal
Philip R. Allen chair, endowed in perpetuity in 1969

Martha Babcock
Assistant Principal
Vernon and Marion Alden chair, endowed in perpetuity in 1977

Sato Knudsen
Mischa Nieland chair, fully funded in perpetuity

Mihail Jojatu
Sandra and David Bakalar chair

Luis Leguía
Robert Bradford Newman chair, fully funded in perpetuity

*Jerome Patterson
Lillian and Nathan R. Miller chair

*Jonathan Miller
Charles and JoAnne Dickinson chair

*Owen Young
John F. Cogan, Jr., and Mary L. Cornille chair, fully funded in perpetuity

*Andrew Pearce
Stephen and Dorothy Weber chair

*Mickey Katz
Richard C. and Ellen E. Paine chair, fully funded in perpetuity

Gordon and Mary Ford Kingsley Family chair

Basses

Edwin Barker
Principal
Harold D. Hodgkinson chair, endowed in perpetuity in 1974

Lawrence Wolfe
Assistant Principal
Maria Nistazos Stata chair, fully funded in perpetuity

Joseph Hearne
Leith Family chair, fully funded in perpetuity

Dennis Roy
Joseph and Jan Brett Hearne chair

John Salkowski
Erich and Edith Heymans chair

*James Orleans

** Participating in a system of rotated seating*
‡ On sabbatical leave
§ Substitute player

*Todd Seeber
Eleanor L. and Levin H. Campbell chair, fully funded in perpetuity
*John Stovall
*Benjamin Levy

Flutes
Elizabeth Rowe
Principal
Walter Piston chair, endowed in perpetuity in 1970
Fenwick Smith
Myra and Robert Kraft chair, endowed in perpetuity in 1981
Elizabeth Ostling
Associate Principal
Marian Gray Lewis chair, fully funded in perpetuity

Piccolo

Evelyn and C. Charles Marran chair, endowed in perpetuity in 1979
§Linda Toote

Oboes
John Ferrillo
Principal
Mildred B. Remis chair, endowed in perpetuity in 1975
Mark McEwen
James and Tina Collias chair
Keisuke Wakao
Assistant Principal
Elaine and Jerome Rosenfeld chair

English Horn
Robert Sheena
Beranek chair, fully funded in perpetuity

Clarinets
William R. Hudgins
Principal
Ann S.M. Banks chair, endowed in perpetuity in 1977
Scott Andrews
Thomas and Dola Stemberg chair
Thomas Martin
Associate Principal & E-flat clarinet
Stanton W. and Elisabeth K. Davis chair, fully funded in perpetuity

Bass Clarinet
Craig Nordstrom
Farla and Harvey Chet Krentzman chair, fully funded in perpetuity

Bassoons
Richard Svoboda
Principal
Edward A. Taft chair, endowed in perpetuity in 1974
Suzanne Nelsen
John D. and Vera M. MacDonald chair
Richard Ranti
Associate Principal
Diana Osgood Tottenham/ Hamilton Osgood chair, fully funded in perpetuity

Contrabassoon
Gregg Henegar
Helen Rand Thayer chair

Horns
James Sommerville
Principal
Helen Sagoff Slosberg/Edna S. Kalman chair, endowed in perpetuity in 1974
Richard Sebring
Associate Principal
Margaret Andersen Congleton chair, fully funded in perpetuity
Daniel Katzen
Elizabeth B. Storer chair, fully funded in perpetuity
Jay Wadenpfuhl
John P. II and Nancy S. Eustis chair, fully funded in perpetuity

Jonathan Menkis‡
Jean-Noël and Mona N. Tariot chair
§Eli Epstein
§Kevin Owen

Trumpets
Charles Schlueter
Principal
Roger Louis Voisin chair, endowed in perpetuity in 1977
Peter Chapman
Ford H. Cooper chair, endowed in perpetuity in 1984
Thomas Rolfs
Associate Principal
Nina L. and Eugene B. Doggett chair
Benjamin Wright
Rosemary and Donald Hudson chair

Trombones
Ronald Barron
Principal
J.P. and Mary B. Barger chair, fully funded in perpetuity
Norman Bolter
Arthur and Linda Gelb chair

Bass Trombone
Douglas Yeo
John Moors Cabot chair, fully funded in perpetuity

Tuba
Mike Roylance
Margaret and William C. Rousseau chair, fully funded in perpetuity

Timpani
Timothy Genis
Sylvia Shippen Wells chair, endowed in perpetuity in 1974

Percussion
Frank Epstein
Peter and Anne Brooke chair, fully funded in perpetuity
J. William Hudgins
Peter Andrew Lurie chair, fully funded in perpetuity

Barbara Lee chair

Assistant Timpanist
Mr. and Mrs. Edward H. Linde chair
§Richard Flanagan

Harp
Ann Hobson Pilot
Principal

Voice and Chorus
John Oliver
Tanglewood Festival Chorus Conductor
Alan J. and Suzanne W. Dworsky chair, fully funded in perpetuity

Librarians
Marshall Burlingame
Principal
Lia and William Poorvu chair, fully funded in perpetuity
William Shisler
John Perkel

Assistant Conductors
Jens Georg Bachmann
Anna E. Finnerty chair, fully funded in perpetuity
Ludovic Morlot

Personnel Managers
Lynn G. Larsen
Bruce M. Creditor

Stage Manager
John Demick

BOSTON SYMPHONY ORCHESTRA

James Levine, *Music Director*
Bernard Haitink, *Conductor Emeritus*
Seiji Ozawa, *Music Director Laureate*
125th Season, 2005-2006



Thursday, December 1, at 8
Friday, December 2, at 1:30
THE JANE DEP. AND EDWIN S. WEBSTER MEMORIAL CONCERT
Saturday, December 3, at 8

JAMES LEVINE conducting

DUTILLEUX — Symphony No. 2, *Le Double* (1959), for large orchestra and chamber orchestra
(commissioned for the BSO's 75th anniversary; world premiere given by the Boston Symphony Orchestra on December 11, 1959)

Animato, ma misterioso
Andantino sostenuto
Allegro fuocoso – Calmato

STRAVINSKY — *Symphony of Psalms* (1930)
(commissioned for the BSO's 50th anniversary; American premiere given by the Boston Symphony Orchestra on December 19, 1931)

I. ♩ = 92 (Psalm 38, verses 13 and 14)
II. ♪ = 60 (Psalm 39, verses 2, 3, and 4)
III. ♩ = 48 – 𝅗𝅥 = 80 (Psalm 150)

TANGLEWOOD FESTIVAL CHORUS,
JOHN OLIVER, conductor

Text and translation are on page 35.

This week's performances by the Tanglewood Festival Chorus are supported by the Alan J. and Suzanne W. Dworsky Fund for Voice and Chorus.

INTERMISSION

The Thursday-night concert is supported by a generous bequest from Arlene M. Jones.

The Saturday-night concert is presented in loving memory of Jackie Confortes Covo by her mother, Alice Confortes.

UBS is proud to sponsor the BSO's 2005-2006 season.

CARTER — *Boston Concerto* (2002)
(BSO commission; world premiere given by the BSO on April 3, 2003)

This week's performances of Elliott Carter's *Boston Concerto* are supported in part by income from The Morton Margolis Fund in the BSO's endowment.

BARTÓK — Concerto for Orchestra (1943)
(commissioned for the Boston Symphony Orchestra by Serge Koussevitzky through the Koussevitzky Music Foundation; world premiere given by the BSO on December 1, 1944)

Andante non troppo – Allegro vivace
Giuoco delle coppie: Allegretto scherzando
Elegia: Andante, non troppo
Intermezzo interrotto: Allegretto
Finale: Presto

The evening concerts will end about 10:25 and the afternoon concert about 3:55.

Steinway and Sons Pianos, selected exclusively for Symphony Hall

Special thanks to Delta Air Lines, The Fairmont Copley Plaza and Fairmont Hotels & Resorts, and Commonwealth Worldwide Chauffeured Transportation

The program books for the Friday series are given in loving memory of Mrs. Hugh Bancroft by her daughters, the late Mrs. A. Werk Cook and the late Mrs. William C. Cox.

IN CONSIDERATION OF THE PERFORMERS AND THOSE AROUND YOU, CELLULAR PHONES, PAGERS, AND WATCH ALARMS SHOULD BE SWITCHED OFF DURING THE CONCERT.

From the Music Director

It's always a very exciting and important endeavor for an orchestra to commission new music. Obviously one can't anticipate that every commissioned work will be a great one, but ultimately this doesn't matter: what we all want to see happen is that a certain number of commissioned works are played often enough for an audience to develop a rapport with them. And in this way we are able to deepen and broaden the repertoire. The BSO's track record for commissioning pieces that have turned out to be important and long-lasting is particularly impressive (really a "top of the heap" situation), dating back to Koussevitzky's time and then continuing via the efforts of the Koussevitzky Foundation, all leading to a continuous flow of wonderful, diverse music. Periodically I hope to offer programs made up of works commissioned by the BSO, as well as other pieces that were given their world or American premieres by the orchestra.

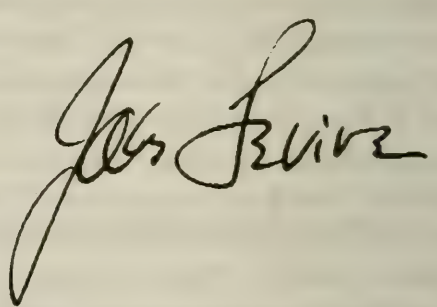
For this first program that deals consciously with the BSO's great legacy of commissioned works, two are perhaps the "crème de la crème," among the best

and most famous from a major list—Bartók's Concerto for Orchestra (commissioned for the BSO by Koussevitzky) and Stravinsky's *Symphony of Psalms* (a BSO 50th-anniversary commission, given its American premiere under Koussevitzky). Considered controversial in their time, each is an extraordinary and unique masterpiece that has by now joined the standard repertoire of truly "classic" works. I love having the programmatic excuse to play both of them in the same concert—a pairing I've never before encountered!

Dutilleux's Symphony No. 2—a BSO 75th-anniversary commission—is a remarkable piece with an exceptionally varied content and unique structure. After Munch gave the premiere in 1959 with the BSO, he gave many subsequent performances with the Boston Symphony and with other orchestras. Its presence this week not only represents Munch's era, but also reminds us that Dutilleux is fortunately still with us and still writing—including a new work commissioned from him for the BSO's 125th anniversary.

The fourth work on this program—Elliott Carter's *Boston Concerto*, a BSO commission premiered after Seiji Ozawa completed his tenure as music director but before I arrived—is a work specifically inspired by the quality of the Boston Symphony Orchestra and by all of the music directors who have maintained and developed the orchestra since Elliott first heard the BSO every week (and even sang with the BSO!) when he was at Harvard so many years ago. It's great to be able to play it again so the audience can hear it so soon after its premiere in 2003—and also because we've been adding other music of his to the orchestra's repertoire in recent seasons.

So here's an extraordinary feast of music written especially for the Boston Symphony Orchestra during the times of three past music directors—Serge Koussevitzky, Charles Munch, and Seiji Ozawa. I'm proud that the music we've now commissioned for the 125th anniversary is already beginning to arrive at a very high standard (starting with Carter's *Three Illusions*, Lieberson's *Neruda Songs*, and Jonathan Dawe's *The Flowering Arts*, the latter to be premiered in February) and hope to see at least some of it take its place alongside other works commissioned by the BSO that have withstood the test of time and are now even considered (dare I say it again?) classic.



BSO 125

An Extraordinary History of New Music

The works by Stravinsky, Bartók, Dutilleux, and Carter on this week's program are just a very few of the works commissioned for and introduced by the Boston Symphony Orchestra during the course of its history.

WORKS COMMISSIONED BY THE BOSTON SYMPHONY ORCHESTRA

Composer	Title of Work	First Performance
	50TH ANNIVERSARY COMMISSIONS	
Aaron Copland	Symphonic Ode	February 19, 1932
Howard Hanson	Symphony No. 2, *Romantic*	November 28, 1930
Edward Burlingame Hill	*An Ode*	October 17, 1930
Paul Hindemith	*Konzertmusik*, for string and brass instruments	April 3, 1931
Arthur Honegger	Symphony for Orchestra	February 13, 1931
Serge Koussevitzky	Overture (composer listed as "Anonymous")	October 31, 1930
Sergei Prokofiev	Symphony No. 4	November 14, 1930
Ottorino Respighi	*Metamorphoseon modi XII*	November 7, 1930
Albert Roussel	Symphony No. 3 in G minor	October 24, 1930
Igor Stravinsky	*Symphonie de Psaumes*, for chorus and orchestra	December 19, 1930 **
	75TH ANNIVERSARY COMMISSIONS	
Samuel Barber	*Die Natali*, Chorale Preludes for Christmas *	December 22, 1960
Leonard Bernstein	Symphony No. 3 (*Kaddish*) *	January 31, 1964 **
Aaron Copland	Symphonic Ode *	February 3, 1956
Henri Dutilleux	Symphony No. 2, *Le Double* *	December 11, 1959
Gottfried von Einem	Symphonic Scenes for Orchestra *	October 11, 1957
Howard Hanson	*Elegy to the Memory of Serge Koussevitzky* *	January 20, 1956
Jacques Ibert	*Mouvement symphonique* *	January 25, 1963
Bohuslav Martinů	*Fantaisies Symphoniques* (Symphony No. 6)	January 7, 1955
Darius Milhaud	Symphony No. 6 *	October 7, 1955
Goffredo Petrassi	Fifth Concerto for Orchestra *	December 2, 1955
Walter Piston	Symphony No. 6 *	November 25, 1955
William Schuman	Symphony No. 7 *	October 21, 1960
Roger Sessions	Symphony No. 3 *	December 6, 1957
Heitor Villa-Lobos	Symphony No. 11 *	March 2, 1956
	CENTENNIAL COMMISSIONS	
Sándor Balassa	*Calls and Cries*, Op. 33	October 21, 1982
Leonard Bernstein	Divertimento for Orchestra	Sept. 25, 1980
John Corigliano	*Promenade Overture* (Boston Pops)	July 10, 1981
Peter Maxwell Davies	Symphony No. 2	February 26, 1981
John Harbison	Symphony No. 1	March 22, 1984
Leon Kirchner	*Music for Twelve*, for chamber ensemble	February 17, 1985
Peter Lieberson	Piano Concerto	April 21, 1983
Donald Martino	*The White Island*, for mixed chorus and chamber orchestra	April 8, 1987
Andrzej Panufnik	*Sinfonia Votiva* (Symphony No. 8)	January 28, 1982
Roger Sessions	Concerto for Orchestra	October 23, 1981
Sir Michael Tippett	*The Mask of Time*, for voices and instruments	April 5, 1984
Olly Wilson	*Sinfonia*	October 12, 1984

125th ANNIVERSARY COMMISSIONS

Harrison Birtwistle	Orchestral work	
William Bolcom	Symphony No. 8, for chorus and orchestra	
Elliott Carter	*Three Illusions*	October 6, 2005
Elliott Carter	*Mosaic*, for chamber ensemble *	
Jonathan Dawe	*The Flowering Arts*	[January 12, 2006]
Henri Dutilleux	Work for soprano and orchestra *	
Osvaldo Golijov	Work for cello and orchestra	
John Harbison	Symphony No. 5	
John Harbison	Work for double bass and orchestra *	
Leon Kirchner	Orchestral work	
György Kurtág	Orchestral work	
Peter Lieberson	*Neruda Songs* for Mezzo-soprano and Orchestra *	November 25, 2005 ♦
Kaija Saariaho	Work for cello and orchestra	
Gunther Schuller	Orchestral work	

TANGLEWOOD MUSIC CENTER 50th ANNIVERSARY COMMISSIONS

Jacob Druckman	*Summer Lightning*	July 19, 1991
Lukas Foss	*For Tanglewood: A Celebration*	July 6, 1990
Judith Weir	*Music, Untangled*	August 3, 1991
William Bolcom	*MCMXC Tanglewood*	August 4, 1990
David Lang	*International Business Machine*	August 25, 1990

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MISCELLANEOUS COMMISSIONS

Theodore Antoniou	*Paean*	October 26, 1989
Milton Babbitt	*Concerti for Orchestra*	January 13, 2005
John Cage	*101*	April 6, 1989
Elliott Carter	*Boston Concerto*	April 3, 2003
Elliott Carter	*Micomicón*	January 15, 2004
Michael Colgrass	*Crossworlds*, Concerto for Flute and Piano	March 7, 2002
John Corigliano	Symphony No. 2 for String Orchestra	November 30, 2000
John Corigliano	*The Red Violin*, Chaconne for violin and orchestra *	December 4, 1997 ‡
Henri Dutilleux	*The shadows of time*	October 9, 1997
Lukas Foss	Piano Concerto for the Left Hand	July 23, 1994
Alexander Goehr	*Colossos or Panic*, Symphonic Fragment after Goya	April 15, 1993
Osvaldo Golijov	*Ainadamar* (opera)	August 10, 2003
Sofia Gubaidulina	*The Light of the End*	April 17, 2003
John Harbison	Cello Concerto	April 7, 1994
John Harbison	*Darkbloom: Overture for an Imagined Opera*	March 24, 2005
John Harbison	*Requiem*, for soloists, chorus, and orchestra	March 6, 2003
Hans Werner Henze	Symphony No. 8	October 1,1993
Leon Kirchner	*Of things exactly as they are*	September 26, 1997
Oliver Knussen	Fanfare: *Opening Signal*	July 7, 1994
Peter Lieberson	*Drala*	October 9, 1986
Peter Lieberson	*Red Garuda*, for piano and orchestra	October 14, 1999
Theo Musgrave	*Turbulent Landscapes*	April 1, 2004
Walter Piston	Symphony No. 8	March 5, 1965
André Previn	Violin Concerto, *Anne-Sophie*	March 14, 2002
Bernard Rands	*"... body and shadow..."*	February 23, 1989
Bright Sheng	*Red Silk Dance*, for piano and orchestra	January 6, 2000
Tan Dun	*The Map*, Concerto for Cello, Video, and Orchestra	February 20, 2003
Randall Thompson	*The Last Words of David*	August 12, 1949
Sir Michael Tippett	*The Rose Lake* *	October 12, 1995 **
George Walker	*Lilacs,* for voice and orchestra	February 1, 1996
Judith Weir	*Natural History*, for soprano and orchestra	January 14, 1999
John Williams	Concerto for Cello and Orchestra	July 7, 1994
Maurice Wright	*Concertpiece*, for marimba and orchestra	April 15, 1994
Charles Wuorinen	Fourth Piano Concerto	March 24, 2005
Yehudi Wyner	Piano Concerto, *Chiavi in mano*	February 17, 2005
Robert Zuidam	*Rage d'Amours* (opera)	August 10, 2003
Ellen Taafe Zwilich	Concerto for Flute and Orchestra	April 26, 1990

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Henri Dutilleux

Symphony No. 2, *Le Double* (1959), for large orchestra and chamber orchestra



Henri Paul Julien Dutilleux was born in Angers, France, on January 22, 1916, and has lived with his wife, pianist Geneviève Joy, on the Île Saint-Louis in Paris since 1961. He composed his Symphony No. 2 between 1955 and 1959 for the seventy-fifth anniversary of the Boston Symphony Orchestra, on a joint commission from the BSO and the Koussevitzky Music Foundation. The score is dedicated to the memory of Serge and Natalie Koussevitzky. Charles Munch led the first performances on December 11 and 12, 1959, in Boston, following those with performances in New York and Washington, D.C., that same month, a Tanglewood performance in August 1960, and further subscription performances in February 1963. The only BSO performances since then were given by André Previn (on August 12, 1995, as part of that summer's Festival of Contemporary Music at Tanglewood, where Dutilleux was spending the summer as composer-in-residence) and Seiji Ozawa (subscription performances in late March/early April 2000). The most prominent feature of Dutilleux's scoring is his division of the players into two ensembles: the large "traditional" orchestra, and the twelve-member chamber ensemble (including two keyboards) that provides one reason for the score's subtitle (see below). The large orchestra includes two flutes and piccolo, two oboes and English horn, two clarinets and bass clarinet, two bassoons and contrabassoon, two horns, two trumpets, two trombones, tuba, percussion (triangle, cymbals, suspended cymbal, tam-tam, three tom-toms, snare drum, bass drum, glockenspiel, xylophone, and vibraphone), harp, and strings. The twelve members of the smaller group (who are to be arranged immediately in front of the conductor) play oboe, clarinet, bassoon, trumpet, trombone, harpsichord, celesta, four timpani, two violins, viola, and cello.

Henri Dutilleux is an obsessive perfectionist. His meticulous attention to each detail in his scores endows them with a jewel-like gleam, reflecting his affinity for the Flemish artists of the Northern Renaissance. An unwaveringly critical attitude of self-appraisal is characteristic. Indeed, it is a key to Dutilleux's artistic personality. He is reputed to have tossed out a large amount of material in an attempt to mold as perfectly as he could the modest number of works published throughout a lengthy career. (Dutilleux, who turns ninety next month, remains artistically active, one of his current projects being a commission for the BSO's 125th anniversary.)

In the constellation of postwar musical developments, Dutilleux is generally presented as a loner. He does not belong to any larger movement; a healthy variety of technical and stylistic approaches pervades his music. Although he taught composition for years, he has demonstrated neither the far-ranging pedagogical impact of Messiaen nor the overtly public stance of Boulez. But like both, Dutilleux—who was born roughly in the middle of the generation separating them—turned away from the superficial charm and artifice that had become identified with French music before the war. Indeed, these three composers, all of whom emerged in the postwar decades, share an intensely purposeful vision of music.

Dutilleux grew up in an arts-loving family of amateur musicians. While his father fought in the First World War, his family remained in temporary exile from its home in the northern French Flanders town of Douai. Dutilleux studied at the Paris Conservatoire and eventually won the Prix de Rome, but the outbreak of the Second World War intervened, and the young artist abruptly had to return from Italy to Paris. Dutilleux's formative years were thus bracketed by the two world wars, whose horrors obviously came

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close to home. One might speculate that the concentrated perfectionism of his music involves an attempt to distill order and beauty from an otherwise chaotic world.

He patched together a career working as a chorus master at the Opéra and writing musical arrangements for nightclubs (one can detect an occasional influence of jazz elements in his scores). Later, Dutilleux got a job with Radio France writing incidental music for radio plays. But it was in the realm of "absolute" instrumental music that Dutilleux eventually found his authentic voice, beginning with his Piano Sonata (1948)—written for his pianist wife Geneviève Joy—and his Symphony No. 1 (1951).



BSO Archives

Seiji Ozawa, Henri Dutilleux, Charles Munch, and Olivier Messiaen at the 1966 Besançon Festival

His reputation began to spread in the 1960s, largely as a result of commissions from American orchestras. The Boston Symphony Orchestra in particular has been closely linked to his career and was involved in commissioning the pivotal Symphony No. 2 a half-century ago. It marked a major step forward for Dutilleux. By choosing to label two major works "symphonies," moreover, he was clearly declaring his independence from the fashionable European avant-garde, which dismissed the genre as an historical irrelevance.

Although Dutilleux is mostly identified with highly abstract, coloristic orchestral scores, he frequently taps into the visual arts and literature to enrich his inspiration. A number of his major compositions involve deeply personal relationships with texts or paintings. Dutilleux's approach to the arts is synergistic. His Cello Concerto, *Tout un monde lointain...*, is saturated with Dutilleux's love for the poetry of Baudelaire. His responses to van Gogh's *La Nuit étoilée* ("The Starry Night") meanwhile inform the orchestral essay *Timbres, espace, mouvement*. (When Dutilleux taught music at the École Normale, his classes often included visits to art galleries.)

Perhaps even more embedded in the fabric of his music is a philosophical preoccupation with the interplay of memory and time passing (as specifically reflected, for example, in his most recent BSO commission, *The shadows of time*, premiered by Seiji Ozawa in October 1997)—a concern that has given the writing of Proust a special place in the composer's artistic cosmos.

These extramusical cross-references notwithstanding, Dutilleux's goal is hardly to "illustrate" pre-existing artworks through another medium. Rather, these seem to provide parallel stimuli for his unique sound world in a process the composer has characterized as a kind of "osmosis." Dutilleux has expressed an anxiety about program music and its reductive tendencies that many another musician has shared since the late nineteenth century. Nonetheless, recent comments suggest a more relaxed attitude on this issue, and Dutilleux now wonders whether "pure music" exists beyond a few "rare examples" such as the late Beethoven quartets.

Typically, then, the subtitle Dutilleux has given to his Second Symphony—*Le Double*

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("The Double")—connotes multiple levels of suggestive significance, none of which, however, diminishes its self-contained integrity and logic as a purely musical work. In its instrumental structuring, the symphony pairs its ensemble of soloists with the main orchestra as a kind of internalized, self-conscious doubling of the latter. Extramusical tangents add another level in view of the composer's concurrent reading of Dostoevsky's novella *The Double*, one of several notable literary treatments of the theme of the ominous *Doppelgänger* (which has acquired new currency in the age of genetic cloning).

In her study of the composer, Caroline Potter observes that the Second Symphony's subtitle may suggest a Platonic aspect as well, since the composer refers to the chamber ensemble as a "reflection" of the larger one (think of the shadowy reflections in Plato's Cave). He compares the co-presence of the two orchestras to "a musical play of mirrors and of contrasting colors." And on a private level, Dutilleux has described himself as possessing "two opposing sides": a love for "freedom of expression" and an instinct for "precise, clear, and strict form."

Those dual characteristics are clearly borne out in the Second Symphony. What strikes one immediately is Dutilleux's imaginative use of color and juxtaposition of novel textures: the solo timpani and clarinet exchanges of the opening measures are played off various sonorities from the main body. Yet careful listening yields the long-

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range pleasures of Dutilleux's elegance of formal construction and logic. Within a basically classical pattern of fast–slow–fast, the symphony unfolds in a continual state of metamorphosis in which, as the composer describes it, "thematic elements reach their definitive form gradually" as "the culmination of a series of distortions." Elsewhere he has referred to this process as "progressive growth"—a type of organic unity and development that obtains not only within this symphony but across the span of his works.

An example of such "progressive growth" can be heard in the timpani's four statements within the opening pages, each mushrooming into something longer. The clarinet's flourishes (also changing each time) meanwhile might seem like merely ornamental passages but in fact introduce one of the symphony's integral ideas, the importance of a rising line (a gesture with which the piece will conclude). Within the first minute Dutilleux introduces the two main thematic ideas of this "animated but mysterious" movement—a variant of the rising gesture, in violin and flute, followed by a crisply staccato, detached motif in the harpsichord. The latter provides the template for much of the first movement as a series of soloists from the chamber group elaborates on it. Varying contrapuntal densities in the orchestra serve as fore- and background along the way, with an especially gossamer polyphony toward the close.

The quasi-Stravinskian vitality of the first movement gives way in the Andantino to a nocturnal mood suggestive of Bartók (who was a principal influence on Dutilleux). After two minutes or so, brighter textures from the winds and harpsichord counter the muffled grief of strings. Eventually a musical shape that circles back around on itself (within the ambit of a minor third) emerges, first in the solo cello. It passes through an ever-shifting kaleidoscope of contexts and echoing gestures as an elegiac solo trumpet takes a leading role. The motif becomes ever more obsessive as it ascends, like the preceding movement, into the stratosphere.

Dutilleux leads without pause into the final movement by using a characteristic meta-



morphosis: the obsessive theme now rings out with a metallic, tutti shimmer. Unpredictable syncopations stoke the energy into a fevered state, simultaneously adding a jazz-like flavor. Throughout, Dutilleux's artful scoring creates enchanting effects and ever new configurations of the solo-versus-ensemble concept (he also plays soloists drawn from the small body and the large one, respectively, off each other). Elements heard earlier (particularly the clarinet's flourishes) weave back into the texture with Proustian subtlety as the movement presses on to a final section of sudden repose marked "*calmato*." The work comes to an end, after another series of ascending lines, with a haunting and delicious uncertainty.

One final gesture of "reflection" to consider. When the composer was visiting Boston for the work's premiere, he spent some time at the Museum of Fine Arts with a friend, who commented that the Gauguin triptych "Where Do We Come From? What Are We? Where Are We Going?" reminded her of his symphony. Dutilleux then revised his original scoring of the symphony's concluding chord from a C-sharp major triad to the denser, far more ambiguous harmony we hear in the last measures. As a result, the final movement, like the first two, also ends on a questioning note.

—Thomas May

Thomas May—a senior editor at Amazon.com, and the author of *Decoding Wagner* (Amadeus Press)—writes about music and theater. His book *The John Adams Reader: Essential Writings on an American Composer* will be published next spring (also by Amadeus Press).

BSO 125

About the First Performance of Dutilleux's Symphony No. 2, "Le Double"

Among the critics present at the world premiere here on December 11, 1959, of Dutilleux's Symphony No. 2, "Le Double," Robert Taylor of the Boston Herald seemed thoroughly undone by the piece, suggesting that "the young French composer, Henri Dutilleux, [had] set himself a virtually impossible task...: to write music that satisfies the demands of his own artistic temperament (Impressionist, rhapsodic, romantic), and music that shall be, simultaneously, a reflection of his age (scientific, innovating, impersonal)." On the other hand, the critics of the Christian Science Monitor and the Boston Globe were thoroughly enthusiastic, even if the latter's Cyrus Durgin seemed somewhat daunted by the work's shape and complexities.

Harold Rogers
in the
Christian Science Monitor

The world première [in this program] is of Henri Dutilleux's Symphony No. 2, a masterful piece of composition and instrumentation....M. Dutilleux was in the audience, readily available to rise to the applause after the scintillating reading of his three-movement symphony. This work, for large orchestra and chamber orchestra, had been commissioned for the Boston Symphony's 75th anniversary, now four years in the past; but it was music worth waiting for. That it is composed in a style not easily classified is to M. Dutilleux's credit. He has a way of his own, yet he does not lose touch with easy though syncopated rhythms, appealing melodies, tonality, or even a tonic major chord like the sustained one with which he concludes.

On these simple foundations, however, he rears up a structure as sophisticated as something that Martinů and Bartók possessed —shimmering combinations of sound that evoke strange and wonderful moods of mystery. Yet it is a mystery without doctrine—a kind of secular mysticism, one might call it, or at best a pantheistic exaltation of the beauties of nature.

He employs two distinct orchestras, the small group seated in a semi-circle before the conductor, and the large one surrounding

it. Yet he does not pit one against the other in the old concerto-grosso style; rather, he uses the smaller group to expand the range of timbre, and blends the two ensembles in a myriad of subtle ways....

Dr. Munch played the entire work with obvious relish. He nearly always accepts the challenge and carries the day when faced by an intricate and subtle score by a Frenchman.

Cyrus Durgin
in the
Boston Globe

Charles Munch and the Boston Symphony Orchestra yesterday gave [the] first performance anywhere of a remarkable new work, the Second Symphony of Henri Dutilleux. Let me say at the outset of this report that few new scores within memory have asked so much by way of concentrated listening and have yielded so little, the first time through, save fragmentary impressions.

At this point of acquaintance the most remarkable aspects are less in what one hears—though there are many novel orchestral tints and details—than in the way the work appears to be constructed. First, the Symphony is written for two orchestras, one large and of the customary components, the other small....By his own word, Dutilleux has avoided here both the traditional sonata-allegro form and that of the concerto grosso, and has inclined toward variations upon a theme in each movement. These variations are hard to follow, for there is a high degree of harmonic and rhythmic complexity, resulting in a continuous and rather tight weaving of instruments.

Prevailingly the work is not ultra-dissonant, though there are some wild pages with offbeat percussion and a formidable mass of resonance. These pages are the harder to follow at the very beginning, the slow movement and the end of the finale present less of a problem, and in them one may perceive a true French order and logic. But it is going to take several more hearings before this chronicler will know his way around in this large score.

The impressions quickly derived are of musical abstraction, but abstraction for the sake of beauty, not of experimentation. This music has passion; it is never dry or austere. Because of so much detail, the outlines of design are not always readily perceptible; nonetheless, there is a sense of remarkable organization here, and of large stature. In these respects, the Second Symphony is music to be reckoned with. In a general sense, Dutilleux is a highly individual, even original, composer.

Dutilleux had come over from Paris for the premiere, and he modestly took two or three bows from his place in the audience.

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Igor Stravinsky
Symphony of Psalms



Igor Fedorovich Stravinsky was born at Oranienbaum, Russia, on the Gulf of Finland, on June 17, 1882, and died in New York on April 6, 1971. The Symphony of Psalms *was one of the works commissioned to celebrate the fiftieth anniversary of the Boston Symphony Orchestra. Stravinsky composed it at Nice and Charavines between January and August 15, 1930. The score bears the dedication (in French): "This symphony composed to the glory of GOD is dedicated to the Boston Symphony Orchestra on the occasion of its fiftieth anniversary." Serge Koussevitzky was to have conducted the world premiere with the Boston Symphony in December 1930, with a European premiere following a few days later in Brussels under the direction of Ernest Ansermet. But Koussevitzky fell ill, and the Boston performance was postponed. He did, however, allow the European performance to take place. As a result, the first performance was given by the chorus and orchestra of the Brussels Philharmonic Society under Ansermet on December 13, 1930, and the Boston Symphony Orchestra under Koussevitzky performed the American premiere on December 19 with the chorus of the Cecilia Society, Arthur Fiedler, conductor. Koussevitzky believed in the work and repeated it two months later and again a year later. In addition to further performances under Koussevitzky's direction, the* Symphony of Psalms *has been performed by the BSO under Stravinsky himself (in December 1939), Robert Shaw (the first Tanglewood performance, on August 9, 1947), Leonard Bernstein, Erich Leinsdorf, Michael Tilson Thomas, Colin Davis, Seiji Ozawa, Andrew Davis, and Bernard Haitink (the most recent subscription performances, in March 2001, and the most recent Tanglewood performance, on August 18, 2001, followed by tour performances in London, Edinburgh, Lubeck, and Lucerne). The chorus part has been taken by the Cecilia Society chorus, the Harvard Glee Club and Radcliffe Choral Society, the Berkshire Festival Chorus, the Chorus Pro Musica, the New England Conservatory Chorus, and, for all of the BSO's performances since 1973, the Tanglewood Festival Chorus, John Oliver, conductor. In this score Stravinsky completely eliminates upper strings (violins and violas). In addition to four-part chorus (Stravinsky preferred, but did not insist on, children's voices for the soprano and alto parts), the score calls for five flutes (fifth doubling piccolo), four oboes and English horn, three bassoons and contrabassoon, four horns, one small trumpet in D and four trumpets in C, three trombones, tuba, timpani, bass drum, harp, two pianos, cellos, and double basses. The pianists at these performances are Vytas Baksys and Deborah DeWolf Emery.*

The Boston Symphony introduced new works before 1930, but it rarely—if ever—commissioned them. Even before the turn of the century the orchestra gave the world premieres of many American works, mostly by Boston composers, and, of course, American premieres of the newest compositions from Europe. Serge Koussevitzky's decision to commission a group of new pieces from the leading composers of the day to celebrate the orchestra's first half-century began a tradition that continues to the present. Koussevitzky's invitation to celebrate the orchestra's anniversary produced such works as Hindemith's *Konzertmusik* for strings and brass, Roussel's Third Symphony, Copland's *Symphonic Ode*, Hanson's Second Symphony, and the work regarded by many as Stravinsky's greatest, the *Symphony of Psalms*.

Koussevitzky gave Stravinsky *carte blanche* in determining the form and character of his work. The composer was not interested in a traditional 19th-century symphony; he wanted rather to create a unique form that did not rely on custom but that would none-

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theless be a unified whole. He had had a "psalm symphony" in mind for some time and decided to develop this notion for the commission. His publisher, meanwhile, had expressed the hope that the new work would be something "popular." As Stravinsky recalled:

> I took the word, not in the publisher's meaning of "adapting to the understanding of the people," but in the sense of "something universally admired," and I even chose Psalm 150 in part for its popularity, though another and equally compelling reason was my eagerness to counter the many composers who had abused these magisterial verses as pegs for their own lyrico-sentimental "feelings." The Psalms are poems of exaltation, but also of anger and judgment, and even of curses. Although I regarded Psalm 150 as a song to be danced, as David danced before the Ark, I knew that I would have to treat it in an imperative way.

The passages that Stravinsky selected are the closing verses of Psalm 38, the opening verses of Psalm 39, and the whole of Psalm 150 in the Latin text of the Vulgate. (To avoid confusion, it is worth noting that, owing to different textual traditions, the Vulgate numbers almost all of the Psalms differently from the King James Version and all later translations used in the Protestant and Jewish traditions; in those translations, the texts of the first two movements come from Psalms 39 and 40, respectively. Psalm 150 has the same numbering in both systems.)

Stravinsky began by composing the fast sections of the last movement. Indeed, the repeated eighth-note figure heard on the words "*Laudate Dominum*" was the very first musical idea that suggested itself. This, followed by a breathtaking rapid triplet passage, is strikingly reminiscent of Jocasta's words "*Oracula, oracula*" in *Oedipus Rex*; the reminiscence of the earlier score suggests that in some ways the *Symphony of Psalms* fulfills the Christian implications of that humanistic opera based on a classical Greek drama.

After finishing that fast music, Stravinsky started at the beginning of the work. He took a motive from what he had already composed of the last movement—a pair of interlocked thirds—and derived from it the root musical idea of the whole score. The first movement, a cry of "Hear my prayer, O Lord," was composed "in a state of religious and musical ebullience." The opening chord is one of those Stravinskian sonorities that is so unusual and so striking that it is possible to recognize the work at once from that single sound. It is a simple E minor triad, but contrary to all of the normal prescriptions of musical scoring, the note that is most frequently sounded is G, the third degree of the scale, which appears in four octaves on many instruments. The orchestral introduction contains long-flowing lines (which prefigure the voice parts) and running sixteenth-note passages. When the chorus enters, the rhythmic background slows to a steady eighth-note pattern presenting explicitly the interlocked thirds that make up the root motive, over which the voices utter their plea, emphasizing the expressive semitone E-F; this has reminded many listeners of the Phrygian mode of plainchant, though Stravinsky disavowed any intention of recalling traditional church music. Nonetheless, the semitone rising and then falling again is an age-old emblem of lamentation and perfectly expresses the plea "Hear my prayer." Each of these elements functions as a self-contained block, often punctuated by a repetition of that opening chord, with its curious emphasis on G. Finally, as if in answer to this insistence, a climactic passage builds up with long choral phrases and increasing dynamic energy in the orchestral part to conclude on a massive G major triad, the extended musical goal of the movement and a climax of powerful effect.

That G major chord provides the harmonic link to the second movement as well, functioning as the dominant of C minor. Following the increasingly intense prayer of the opening, the second movement represents the believer waiting for the Lord's response. Stravinsky called the movement "an upside-down pyramid of fugues." There



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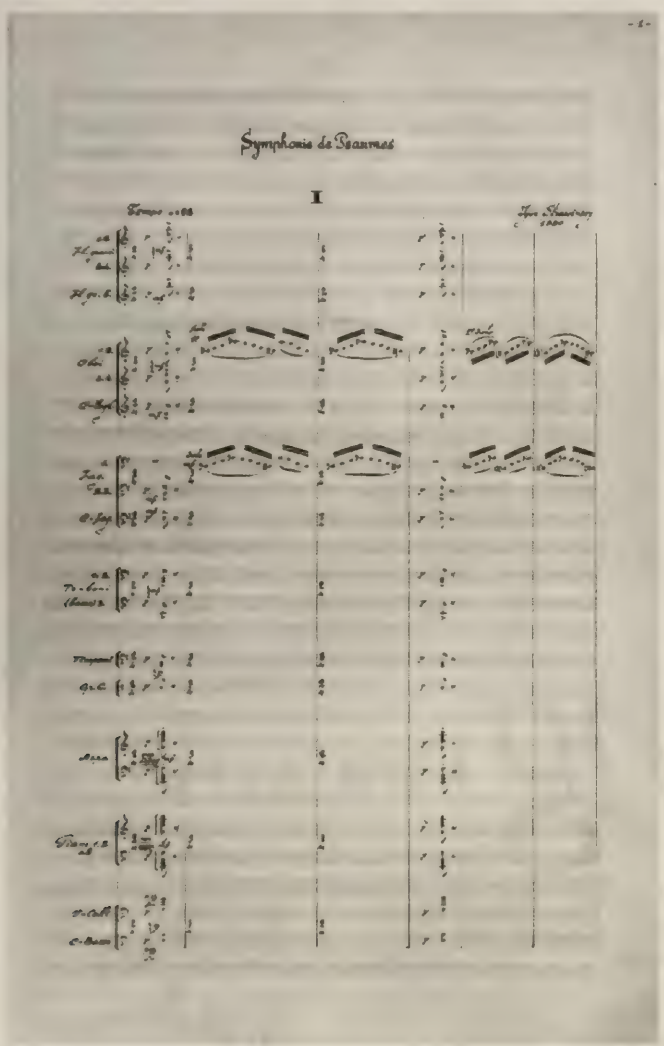
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is one fugue for the instruments stated at the outset by flutes and oboes, another for the chorus. Both are fully and elaborately developed with strettos and combined statements. The basic motive of the symphony here takes the form C–E-flat–B–D, with the third note at the higher octave, giving a new, yearning shape to the subject of the instrumental fugue. The choral fugue enters in E-flat minor with the lower instruments providing the accompaniment by way of their first crack at the instrumental fugue. A climactic choral passage in octaves ("He has put in my mouth a new song") is accompanied by strettos of the instrumental fugue in sharply dotted rhythms and leads to the movement's conclusion in E-flat.



The first page of Stravinsky's manuscript score

After the plea for aid and the testimony that God has put a new song into the singer's mouth, the last movement presents this new song. Stravinsky noted that, although he had begun working on the *Symphony of Psalms* with the fast music of the last movement, he could not compose the slow introductory section before writing the second movement because that introduction—"*Alleluia*"—is the answer to the prayer. The rest of the slow introduction was originally composed to the Slavonic words "*Gospodi pomiluy*," cast as a prayer to the Russian image of the infant Christ with orb and sceptre. It is extraordinarily elevated, stately music, with the voices and instruments suggesting the somber joyfulness of church bells ringing for a slow procession. The fast section—with its rushing triplets in brass and piano—Stravinsky admitted was inspired by a vision of Elijah's fiery chariot climbing the heavens. At the end of all this energetic jubilation, the slower opening material comes back for a wonderfully intense quiet conclusion. The long phrases of the chorus carefully and repeatedly filling in the interval from E-flat down a minor third to C suggest that the conclusion will be in C minor. But as one last time the "new song"—"*Alleluia*"—is breathed out by the chorus, the orchestra calmly brings matters to a bright close by inserting E-natural—which produces the major mode—over the closing tonic C, a conclusion of overwhelming serenity in a timeless mood.

—Steven Ledbetter

Steven Ledbetter was program annotator of the Boston Symphony Orchestra from 1979 to 1998. In 1991 his BSO program notes received an ASCAP/Deems Taylor Award. He now writes program notes for orchestras and other ensembles from Boston to California and for such concert venues as Carnegie Hall.

Text and translation for the *Symphony of Psalms* are on page 35.



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STRAVINSKY "Symphony of Psalms"

I.

Exaudi orationem meam, Domine,
et deprecationem meam; auribus
percipe lacrymas meas.
Ne sileas, quoniam advena ego sum
apud te, et peregrinus sicut omnes
patres mei.
Remitte mihi, ut refrigerer priusquam
abeam et amplius non ero.

Hear my prayer, O Lord, and my
supplication: give ear to my tears.

Be not silent: for I am a stranger
with thee, and a sojourner as all my
fathers were.
O forgive me, that I may be refreshed,
before I go hence, and be no more.

—*Psalm 38*: 13, 14

II.

Exspectans, exspectavi Dominum, et
intendit mihi.
Et exaudivit preces meas, et eduxit me
de lacu miseriae et de luto faecis.

Et statuit super petram pedes meos, et
direxit gressus meos.
Et immisit in os meum canticum
novum, carmen Deo nostro.
Videbunt multi, et timebunt, et
sperabunt in Domino.

With expectation I have waited for
the Lord, and he was attentive to me.
And he heard my prayers, and brought
me out of the pit of misery and the
mire of dregs.
And he set my feet upon a rock, and
directed my steps.
And he put a new canticle into my
mouth, a song to our God.
Many shall see, and shall fear: and they
shall hope in the Lord.

—*Psalm 39*: 2, 3, 4

III.

Alleluia.
Laudate Dominum in sanctis ejus;
laudate eum in firmamento virtutis
ejus.
Laudate eum in virtutibus ejus;
laudate eum secundum multitudinem
magnitudinis ejus.
Laudate eum in sono tubae;
[laudate eum in psalterio et cithara.]
Laudate eum in tympano et choro;
laudate eum in chordis et organo.
Laudate eum in cymbalis benesonantibus;
laudate eum in cymbalis jubilationis.
Omnis spiritus laudet Dominum!
Alleluia.

Alleluia.
Praise ye the Lord in his holy places;
praise ye him in the firmament of
his power.
Praise ye him for his mighty acts;
praise ye him according to the multi-
tude of his greatness.
Praise him with sound of trumpet:
[praise him with psaltery and harp.]
Praise him with timbrel and choir:
praise him with strings and organs.
Praise him on high sounding cymbals:
praise him on cymbals of joy:
let every spirit praise the Lord.
Alleluia.

—*Psalm 150*

(Stravinsky omits the line in brackets.)

BSO 125

About the First Performance of Stravinsky's "Symphony of Psalms"

Two works by Stravinsky—the "Symphony of Psalms" and his Capriccio for piano and orchestra—were given their American premieres in the Boston Symphony concert led by Serge Koussevitzky on December 19, 1930. The symphony, commissioned for the orchestra's fiftieth anniversary, was to have had its world premiere on December 12, but Koussevitzky fell ill ("disabled by overwork in Washington with a faulty chorus no more than half prepared for Beethoven's Ninth Symphony," reported the Boston Transcript!) and postponed the new work until his return a week later, by which time Ernest Ansermet had led the European premiere in Brussels on the 13th. (BSO concertmaster and assistant conductor Richard Burgin deputized for Koussevitzky here December 12 and 13, leading a program of Křenek, Mozart, and Sibelius.) At its first Symphony Hall performance, the "Symphony of Psalms" elicited a variety of responses and perspectives from its first reviewers, as represented in the sampling below.

P.R.
in the
Boston Globe

Two new works by Stravinsky were performed for the first time in America at yesterday's Symphony concert. One of them, entitled "Symphonie de Psaumes," for orchestra and chorus, is dedicated "To the Glory of God, and to the Boston Symphony Orchestra, on the occasion of its 50th anniversary." The postponement of the first performances here, caused by Dr. Koussevitzky's illness, unexpectedly gave the "world premiere" to Brussels....

This work is not a symphony in the sense of the term current since the time of Haydn. Stravinsky has remembered that in the 18th century "Symphonie," or more commonly "Sinfonia," was used for almost any work in one or more connected movements, regardless of formal structure.

One's impression at a first hearing is that the "Symphonie de Psaumes" is a masterpiece, and a masterpiece in a style somewhat different from anything Stravinsky has hitherto given us. Here he conceals rather than obtrudes the rhythmic complexities and subtleties that pervade so much of his work. Here, more markedly than ever before, he is able to express restrained emotion by musical means within the reach only of a master technician who makes his own rules.

One feared, looking over the text beforehand, that the setting of the 150th psalm, to which the rest of the work leads up, would prove a vulgar shout of triumph like some of the choruses in Gounod's oratorios, and the perorations of minor 19th century symphonic poems. On the contrary, the joy is mystical exultation, not pompous triumph, and there is no single big climax, but a wave-like succession of small climaxes. The end is quiet, but with no sensational pianissimo effect.

The real test of a new work is whether it stirs one's emotions. The "Symphonie de Psaumes" made a profound impression. Its originality is too great for it to have instant popular appeal. But one looks forward to a day when audiences will give it applause more unanimous than yesterday's applause was.

Harold Taylor Parker
in the
Boston Transcript

Two impressions rose pervasively and unmistakably from the "Symphony of Psalms." In it Stravinsky has achieved that final mastery for which most creative artists strive and to which few attain. The idea he would unfold, the emotion he would release, he can now convey to hearers with the utmost clarity, precision, intensity. The containing form seems the mold, complete and perfect, for the thought and the feeling. The conveying means and procedures fully accomplish the purpose. To neither mind nor ear do they interpose or overcloud. They do not hinder or dilute. In other words, Stravinsky has won a goal of the expressive arts—the exact correspondence of conception and conveyance. Throughout the "Symphony of Psalms" there is the thought, the mood, the emotion, in instant, exact, entire impact upon the audience. The thing has become the sound....

[Stravinsky's] "Symphony of Psalms" is born of a religious faith, deep-seated, devoutly held, honestly proclaimed. It is not the cosmic faith of Beethoven, the mystic

faith of Franck, the dogmatic and hateful faith of d'Indy; still less the simple and devoted faith that possessed Bach in his churchly music and made him poet. Stravinsky's faith is grave, sombre, austere; it is spare and sinewy; by the evidence of the "Symphony of Psalms," fatalism tinges it, quasi-Russian or quasi-oriental, as the hearer chooses. But beyond doubting, it is the faith of a religious man.

Warren Storey Smith
in the
Boston Post

Dr. Koussevitzky has recovered from his recent indisposition and, to judge by his conducting of yesterday afternoon, is none the worse and is, perhaps, even fresher for his enforced vacation. Yesterday's was, indeed, in many ways a most diverting Symphony concert, thanks not a little to Mr. Igor Stravinsky's new and engaging custom of reminding us of composers more engrossing or entertaining than himself....

Reseats the Players

[In the symphony] he scored his orchestral parts for wind and percussion instruments, two pianos, harps, 'cellos and basses. This made necessary a reseating of the orchestra and Dr. Koussevitzky bade flutes, oboes and bassoons occupy the first chairs of the violins and placed the four horns where violas usually sit. Accordingly some in the audience had their first good look at a bassoon and must needs inquire of their musically more erudite neighbors just what those funny instruments were.

At the outset Stravinsky's so-called symphony arrested and gripped the listener, creating the impression that the composer had regained his old power of incisive utterance. There was a semi-barbaric wildness in the opening measures that recalled the psalms of Bloch and Honegger's "King David," although Stravinsky here speaks with his own voice.

Exactly Like "Tosca"

After that the music languished; the choral writing proved ungrateful and ineffective; there was little of the fervor, the elevation of mood that the words so plainly suggested.

Only when there was a definite and decided rhythm—and rhythm is one thing of which the present-day Stravinsky is still master—did the music regain its hold upon the hearer, until the end of the third psalm was reached and here Stravinsky has either recalled the finale of the first act of "Tosca" or miraculously hit upon the same idea. Whichever it was, it was a case of Puccini to the rescue. Like the beginning, the end of the symphony proved effective.

Seemingly the Cecilia chorus performed well its difficult and generally unrewarding task and there was much of applause when Dr. Koussevitzky brought forward Arthur Fiedler, who had trained the singers in this exacting music.

L.A. Sloper
in the
Christian Science Monitor

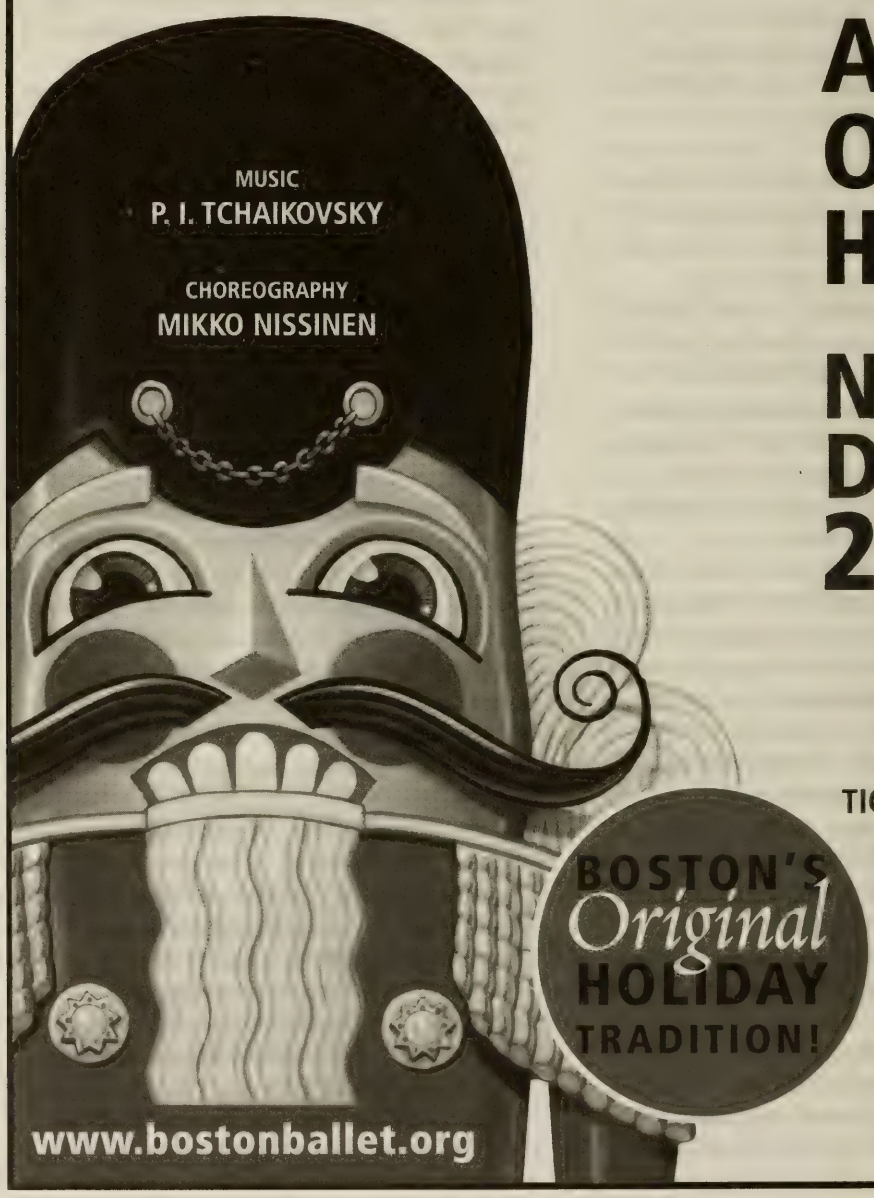
Neither the Capriccio nor—we should say after a single hearing—the "Symphonie" is destined to occupy a pedestal beside that of the "Sacre," but the gratifying thing about them both is that they seem to indicate a renewal of the composer's individuality. Since the "Sacre" Stravinsky had seemed to be concerned mainly—except in the "Noces"—with "returning" to one or another classic composer: Bach or Handel, or even Tchaikovsky. With each of these side-trips he produced an impressive piece of propaganda accompanied by an inconsiderable piece of music. The only one of these excursions which yielded much booty was that to Handel, which resulted in "Oedipus Rex." That too, except for an aria, which was sung in Boston by Margaret Matzenauer, seemed more reminiscence than invention. Now Stravinsky appears to have doubled back out of—we hope—the last of these musical culs-de-sac....

The music [of the "Symphonie"] seems on a first hearing to have been written in the composer's own musical language, as the best musical expression he could contrive of the meaning of the text. The orchestration is unusual, with violins and violas discarded and great emphasis upon the woodwinds.... The rhythmic pattern is apparently less complicated than that of the "Sacre" or of the "Noces," but it is vigorous and appropriate. There is involved contrapuntal writing in the woodwind at the beginning of the second movement which recalls the opening of the second part of the "Sacre"; indeed, the composition bears the mark of the individual Stravinsky, working on a devotional theme. It was well performed by the orchestra and the Cecilia Society chorus trained by Arthur Fiedler.

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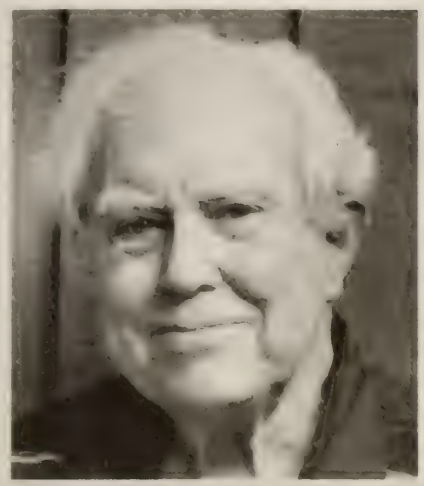
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Elliott Carter
Boston Concerto (2002)



Elliott Cook Carter, Jr., was born in New York City on December 11, 1908, and lives there. He wrote the Boston Concerto *in spring 2002 on commission from the Boston Symphony Orchestra. The BSO gave the world premiere performances on April 3, 4, and 5, 2003, with Ingo Metzmacher conducting—the only BSO performances of the piece until now. The score, inscribed "to my wife Helen," calls for two flutes (second doubling piccolo), piccolo, two oboes, English horn, three clarinets (third doubling bass clarinet), three bassoons (third doubling contrabassoon), four horns, three trumpets, three trombones, tuba, harp, piano, percussion (I: vibraphone, xylophone, log drum, four bongos, snare drum, suspended cymbal, wood chime; II: marimba, snare drum, four temple blocks, two cowbells, suspended cymbal; III: bass drum, tom-tom, four woodblocks, guiro, suspended cymbal, maracas), and strings. The* Boston Concerto *is about seventeen minutes long.*

> In our situation, in our time, in this place, to write music as far as I'm concerned is to get in a situation of great *adventure*, an adventure that's going to make you think of something that you haven't done, that's something you haven't thought about, that makes you think in a new way. And I think every one of the pieces that I've written, except some of the little tiny pieces—and even some of them—represent this point of view.
>
> —Elliott Carter

The composer has provided the following program note on his "Boston Concerto":

The marvelous Boston Symphony was very important to me in the '20s and '30s as a Harvard student. At that time I went every Saturday and stood on the steps of Symphony Hall for a "rush seat" in the balcony. Those years also included singing with the Harvard Glee Club and the BSO in many of the great choral works. I am so grateful for those years and I have, I hope, written a "thank you" piece—*Boston Concerto*. It throws a spotlight on each of the remarkable sections of the orchestra, surrounding them with short orchestral pizzicati sections for the entire group, not unlike the plan of a concerto grosso.

Finding the pointillist textures in the orchestra that I imagined fascinating and meaningful, and wanting to dedicate a new piece to my wife, Helen, I came across the opening of William Carlos Williams's poem, "Rain":

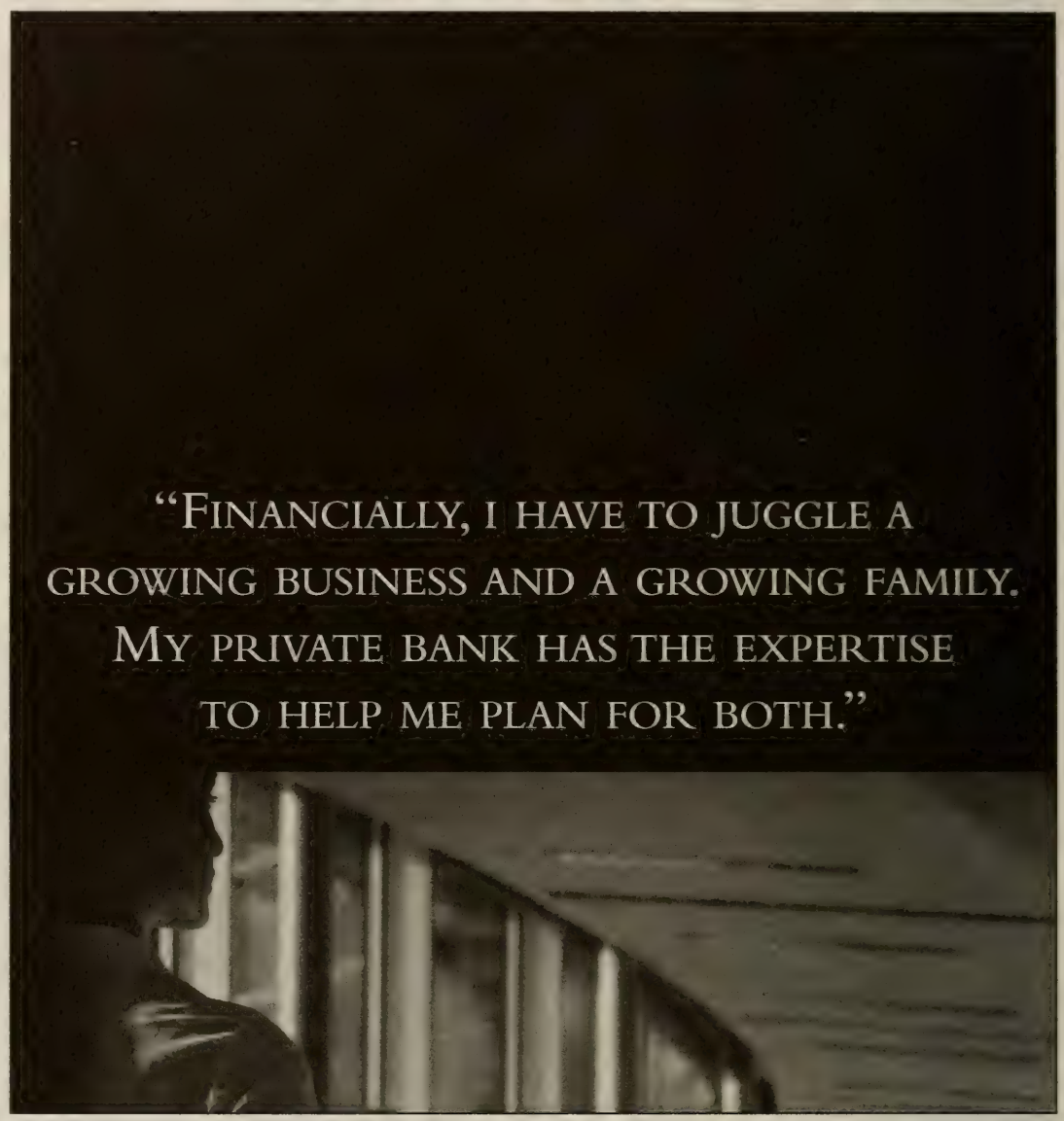
> As the rain falls
> so does
> your love
> bathe every
> open
> Object of the world—

In the *Boston Concerto* such textures form a refrain that separates episodes featuring different sections of the orchestra.

There are a few fundamental chords that are heard throughout, both harmonically and melodically.

I hope in this work I have found a way of repaying the debt I owe to the Boston Sym-

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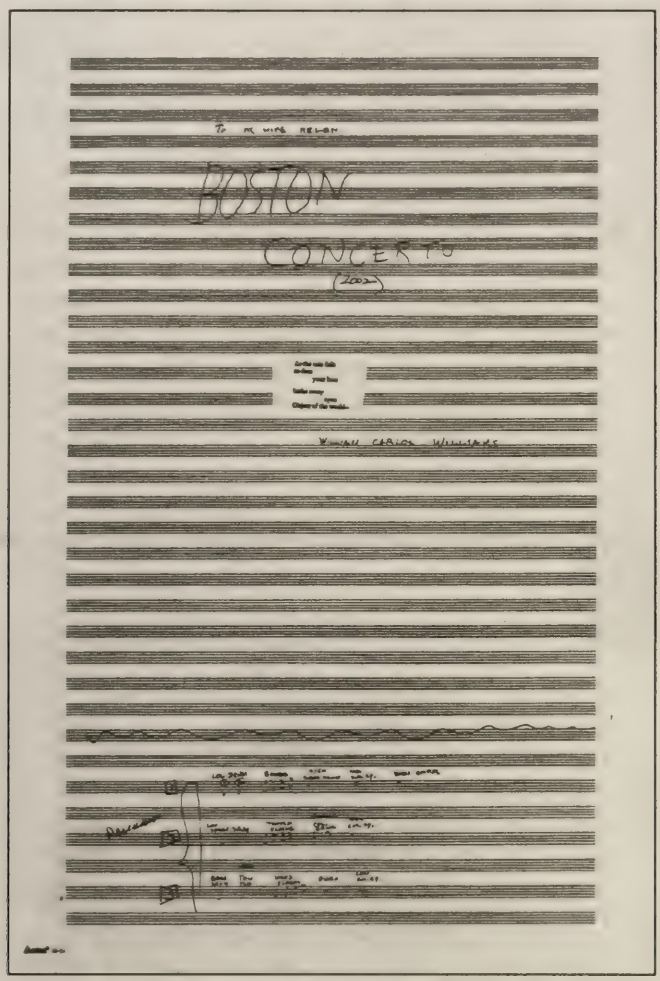
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phony, which I attended regularly during my six years at Harvard and which increased my knowledge and love of music enormously.

—Elliott Carter

As an undergraduate at Harvard beginning in 1926 Elliott Carter studied English literature, Greek, and philosophy; in the meantime he took courses in music at Cambridge's Longy School of Music, where, among other things, he took lessons in oboe. He was a good enough pianist to have programmed Schoenberg's Opus 19 piano pieces for a recital, but in general he seemed bent on avoiding a music-conservatory education. He kept up his interest in music independently and "increased [his] knowledge and love of music enormously" during those years, in part through his attendance at Boston Symphony Orchestra concerts. The BSO, led by Serge Koussevitzky, was in the forefront of the promotion of new music, frequently performing works of established living composers like Prokofiev, Hindemith, and Stravinsky. Elliott Carter, in fact, was present at the BSO's American premiere of Stravinsky's *Symphony of Psalms* conducted by Koussevitzky in December 1930, and admired the piece immediately. (Thirty years later, Stravinsky would call Carter's Double Concerto and Piano Concerto masterpieces; Carter dedicated his Piano Concerto to the elder composer.) Significantly, Koussevitzky also promoted the work of many younger Americans, including Walter Piston, Roger Sessions, Randall Thompson, and especially Aaron Copland. Following his Harvard studies Carter emulated Copland and Piston by traveling to France to work with Nadia Boulanger, who helped him attain the solid grounding in musicianship with which he returned to the United States in 1936.



Title page from the manuscript of Carter's "Boston Concerto"

If Carter had continued to write in and develop the style that characterizes his early works, which include the ballets *Pocahontas* and *The Minotaur* and his Symphony No. 1, he might now be considered among the American "neoclassical" composers: Piston, David Diamond, and Roy Harris, Boulanger pupils all. Like many artists following World War II, however, Carter couldn't reconcile his work with the extreme changes in the world around him, and began to explore modes of musical expression that might more accurately reflect his own view of that world. Beginning with the Cello Sonata in 1947, his music reaches back to the work of progressive composers such as Ives and Varèse, whom Carter found so fascinating in the 1920s. Some of the technical means Carter began to explore include proportionate tempos and multiple concurrent tempos, and the use of segmentations of the chromatic scale to provide a consistent harmonic framework for a given piece. Carter solidified his newfound language in his large-scale String Quartet No. 1 in 1951. He moved into the orchestral realm for a work written for

the Louisville Orchestra, *Variations for Orchestra*, which was premiered in 1956.

Working out and refining the details of his new language, Carter worked slowly, finishing a major new work only every few years over the next twenty-five years or so. Two of these—his String Quartets 2 and 3—each received the Pulitzer Prize. Other major works of the 1960s and '70s include the Double Concerto for Harpsichord, Piano, and Two Chamber Orchestras, the Piano Concerto (premiered by the Boston Symphony Orchestra in 1967, with Jacob Lateiner as soloist and Erich Leinsdorf conducting), the Concerto for Orchestra, a Duo for Violin and Piano, the song cycle *A Mirror on Which to Dwell* (settings of Elizabeth Bishop), *A Symphony of Three Orchestras*, *Syringa* for two voices and chamber orchestra, and the large piano work *Night Fantasies*.

In the 1980s, a change occurred. Carter's pace of composition seemed to quicken, and he began to produce major new works at the rate of about one a year, although these were not always on the scale of those of the prior decades. It has been suggested that this change may stem in part from an increasing interest in the composer's work by a younger generation of musicians and conductors, especially in Europe, who called on him more frequently with commissions. Whatever the reason, a list of Carter's major works of the past two decades would be about twice as long as that for the two prior decades. Significant on this list are concertos for violin, cello, oboe, and clarinet; the

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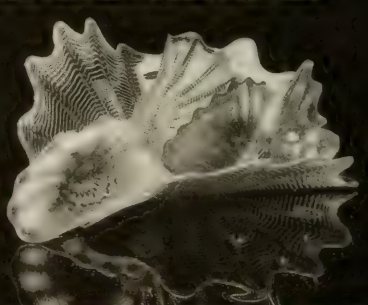
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large orchestral triptych *Symphonia: Sum fluxae pretium spei* (performed by the BSO last season), and the composer's only opera, the one-act *What Next?*, which he completed in his ninetieth year and which was premiered September 1999 in Berlin. (*What Next?* will have its American stage premiere at Tanglewood next summer, with James Levine conducting TMC forces.) In addition to the *Boston Concerto*, works of the past few years include his orchestral song cycle *Of Rewaking* (2003) and *Soundings* for piano and orchestra (2005), both premiered by the Chicago Symphony Orchestra; *Dialogues* for piano and orchestra for the London Sinfonietta, and *Réflexions*, an eightieth-birthday tribute for Pierre Boulez premiered by Boulez and the Ensemble Intercontemporain in February of this year. His orchestral triptych *Three Illusions*, a Boston Symphony Orchestra 125th Anniversary Commission, was premiered by the BSO and James Levine earlier this season, in October 2005. He has just completed a solo piano piece for Peter Serkin, commissioned by Carnegie Hall and the Gilmore Festival, to be premiered by Serkin at the Gilmore International Keyboard Festival on May 3, 2006, and repeated at Carnegie Hall on May 6. He is also occupied with a number of other commissions. (A second BSO 125th Anniversary Commission, *Mosaic* for chamber ensemble, was co-commissioned by the Nash Ensemble, which gave the March 2005 world premiere in London.)



Helen and Elliott Carter, c.1978

The *Boston Concerto* came about in part as a result of Carter's decision to abandon, for various reasons, a one-act opera to serve as prequel and companion to *What Next?* The usually very busy composer suddenly had no looming deadlines and some time on his hands. Boston Symphony Orchestra Artistic Administrator Anthony Fogg heard about this situation "through the grapevine" and quickly arranged for the commission of a new orchestral piece. Although the BSO had previously performed ten other pieces by Carter, including the premiere of the Piano Concerto (a Ford Foundation commission for Jacob Lateiner), this was the first of his works commissioned by the BSO. (Carter's further ties to the orchestra also include having served as faculty member at the Tanglewood Music Center on several occasions.)

Elliott Carter dedicated the *Boston Concerto* to his wife Helen, who was also the dedicatee of several others of his works, including his Symphony No. 1, *Birthday Flourish* for five brass instruments, and *Anniversary* for orchestra, written for the couple's fiftieth wedding anniversary. Carter and Helen Frost-Jones, a sculptor and art critic, onetime head of the WPA arts department, were married in 1939, and over the years, says the composer, "shared artistic interests, visiting Greece, visiting Italy, all over the Western world. We went to see all sorts of things." Helen Carter died just over a month after the premiere of *Boston Concerto*, on May 17, 2003, at age ninety-five.

Carter's far-ranging cultural curiosity, particularly literary, dating back to his teenage years, has influenced and infused his music from the beginning. Even the most abstract-sounding works may have sprung from an extramusical seed. His Concerto for Orchestra is connected to Saint-John Perse's poem "Vents," for example, while *A Sym-*

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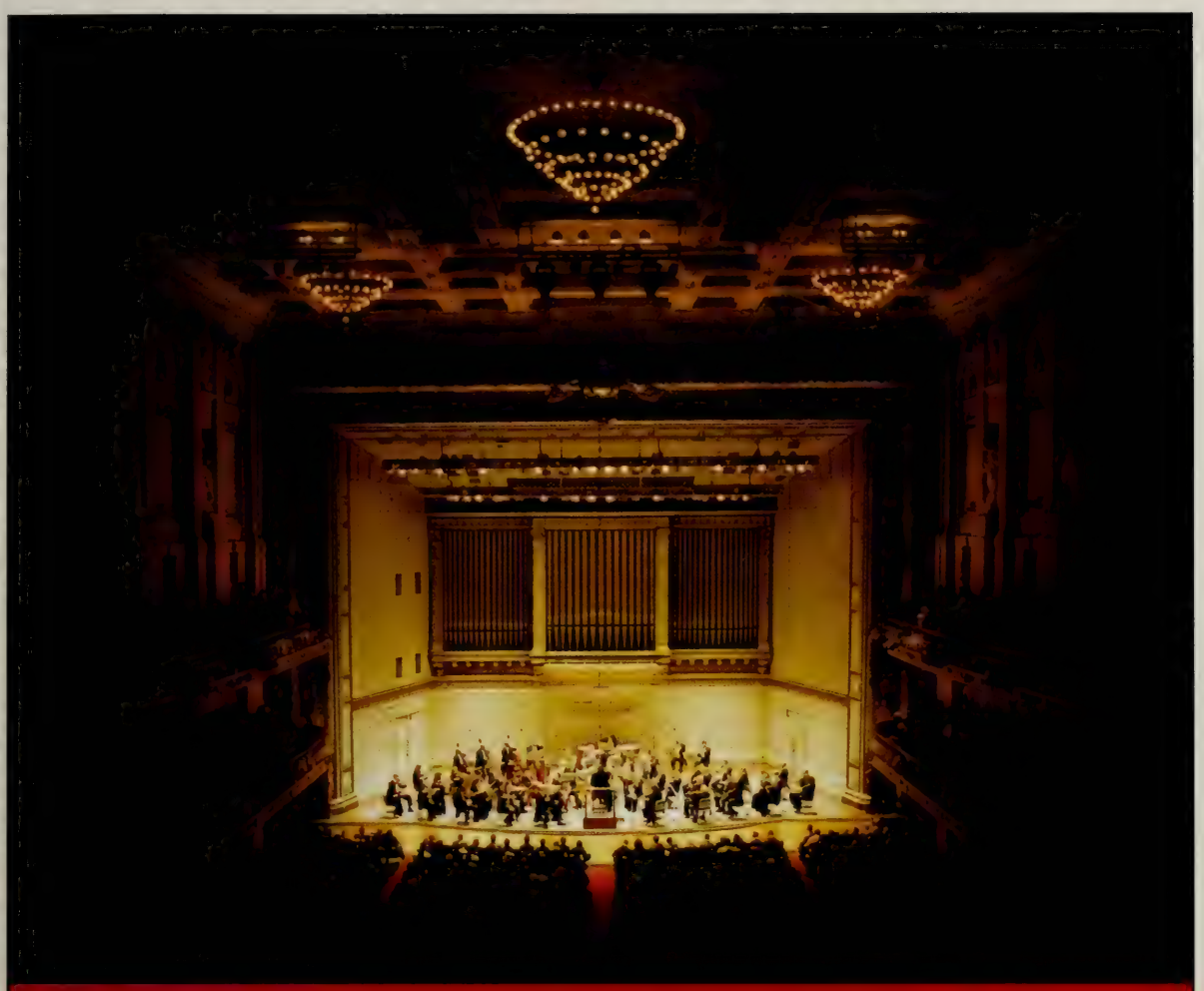
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phony of Three Orchestras is tied to the life and poetry of Hart Crane. Although his inspirations have come from periods as far removed as ancient Greece and the English Renaissance, he has a special affinity for "modernist" American poets—Crane, Allen Tate, Elizabeth Bishop, his friend Robert Lowell, John Ashbery, and William Carlos Williams.

The bit of verse from William Carlos Williams's poem "Rain" that prefaces the score to *Boston Concerto* (cited above in his program note) bears none of the narrative or architectural burden that Saint-John Perse or Hart Crane shouldered in earlier works. Instead the lines echo, both in meaning and sound, the initial germ of the piece, a kind of sound Carter wished to create in the orchestra, "not unlike certain kinds of rain, or wind rustling through the trees." This light, transparent, and shimmering texture is found in the shifting patterns of pizzicato strings and fluttering winds that open the work and return throughout. This bright and lovely episode acts like the *ritornello* passage of a concerto grosso, the Baroque genre from which Carter borrowed the idea. (In fact, both the form and the naming of the *Boston Concerto* were suggested by the Bach *Brandenburg* Concertos.) Folded between recurrences of this refrain are more lyrical passages spotlighting the different orchestral sections. Carter maintains the forward motion and rhythmic buoyancy of the piece as a whole by carefully relating the base pulse of each of these episodes to the pulse of the refrain (the tempo of which remains the same upon each recurrence). A parallel harmonic foundation relates the chordal and melodic material of the piece to the twelve-note chord heard at the start of the work.

The six sectional episodes are: flutes and clarinets; piano–percussion–harp; violas and double basses; brass, in full, sustained chords; oboes and bassoons, and finally violins and cellos. The last return of the pointillist refrain dwindles away in the strings to a single, final pianissimo pluck on a single pitch, the last drop of a shower of rain.

—Robert Kirzinger

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INTERLUDE: Béla Bartók, Serge Koussevitzky, and the Concerto for Orchestra

by Steven Ledbetter

For Bartók, the *Anschluss*, Hitler's occupation of Austria on March 11, 1938, was the beginning of the end. He had watched the growth of Nazi power with trepidation for some years, but his ties with Hungary were too strong to allow more than passing thoughts of emigration. But by April, Bartók began to act, first of all to save his life's work; he wrote to friends in Switzerland, asking them to take care of his manuscripts: "With no obligation to be responsible for them, of course: I would bear all the risk. These things do not take up much room: not more than a small suitcase." His publishers, Universal Edition, and his performing rights society, both in Vienna, had been "nazified," as he put it, with the result that he and all other composers were sent the notorious questionnaire concerning their racial background.

> Naturally neither Kodály nor I will fill in the form: our opinion is that such questions are wrong and illegal. Actually it's rather a pity, for we could give answers that would make fun of them;... but I'm afraid we cannot allow ourselves to joke like this, for we must insist on having nothing to do with this unlawful questionnaire, which therefore must remain unanswered.

Fortunately the English publisher Ralph Hawkes came to Budapest with an offer to publish both Bartók and Kodály in the future.

Although Bartók continued to travel around Europe to give concerts, he was unable to make up his mind to leave Hungary definitively as long as his elderly and ailing mother was still alive. War broke out late in the summer of 1939, but Bartók remained in Budapest until his mother died in December, thus breaking the most direct tie to his beloved native land. By the time he sailed from Naples in April 1940 for an American tour and an unknown future, he had finished his Sixth String Quartet—but that was the last music he was to write for more than three years; for a while it appeared he had given up composing altogether. By the time he returned to Hungary after the tour in May, arrangements were already being made to bring him back to New York through a fund at Columbia University, where he was to transcribe and prepare for publication a large collection of Serbo-Croatian folk songs.

Bartók enjoyed his work with the folk materials at Columbia, but he was painfully aware that the position was only temporary, and he kept casting around for lectureships, concerts, and other ways of earning a living. Worst of all, he had begun to have a series of regular high fevers that the doctors were unable to diagnose. A serious breakdown of his health in January 1943 forced the interruption of a lecture series at Harvard and brought him to a psychological low point. He never wanted to compose again. One medical test was run after another, but the doctors couldn't explain the cause of his ailment (or perhaps they were being discreet in not telling the composer that he was dying of leukemia). The American Society of Composers, Authors, and Publishers (ASCAP) undertook to provide Bartók's medical care at this crucial time, even though he was not a member of the society (he was a member of ASCAP's British affiliate). But the best medicine that spring came not from a doctor, but from a conductor—Serge Koussevitzky.

Throughout his American years, Bartók had found no cause to feel that his music was striking any sort of responsive chord here. He had already written to Zoltán Kodály in December 1941 noting that he felt lucky in that he lacked all inclination to write a new large score since "even if I had a new orchestra work it would be impossible to get it performed." Koussevitzky's visit in April 1943 changed all that, for the conductor commissioned a work and guaranteed a performance. The change in Bartók's spirits was immediate. His wife Ditta wrote to Joseph Szigeti, who had been primarily responsible for urging the commission, since he knew that Bartók would never accept anything that

smacked remotely of charity, to tell him of her joy at the change in her husband: "One thing is sure: Béla's 'under no circumstances will I ever write any new work' attitude has gone. It's more than three years now—"

Bartók spent the summer resting under medical supervision at a sanatorium at Saranac Lake in upstate New York; here he wrote most of the new work between August 15 and October 8, 1943. And in working on the score he recovered much of his former energy and enthusiasm. As he wrote to Szigeti early in 1944, the improvement in his health allowed him to finish the Concerto for Orchestra—or perhaps it was the other way around.



The house at Saranac Lake, New York, where Bartók composed his Concerto for Orchestra

Béla and Ditta Bartók made the trip to Boston late in November 1944 to attend the premiere, and the composer reported to a friend a few weeks later that "Koussevitzky is very enthusiastic about the piece, and says it is 'the best orchestra piece of the last 25 years' (including the works of his idol Shostakovich!)." For the first performance Bartók wrote a commentary printed in the orchestra's program book, something he did only rarely. His summary of the spirit of the work was no doubt a response to his own feeling of recuperation while composing it:

> The general mood of the work represents, apart from the jesting second movement, a gradual transition from the sternness of the first movement and the lugubrious death-song of the third, to the life-assertion of the last one. The title of this symphony-like orchestral work is explained by its tendency to treat the single instruments or instrument groups in a *concertant* or soloistic manner. The "virtuoso" treatment appears, for instance, in the *fugato* sections of the development of the first movement (brass instruments), or in the *perpetuum mobile*-like passage of the principal theme in the last movement (strings), and, especially, in the second movement, in which pairs of instruments consecutively appear with brilliant passages.

The overwhelming success of the Concerto for Orchestra marked the real beginning of Bartók's fame with the broad concert audience.* It remains without doubt his best-known and best-loved purely orchestral work, but over the years it has also provided a key by means of which many listeners have learned to love Bartók's music, including

*The idea of the piece seems to have gone over well with composers, too, especially those who write for the Boston Symphony. Many works called "concerto for orchestra" have been written in recent decades, and during the orchestra's 100th season, several of the composers commissioned for the event either wrote a work consciously entitled "Concerto for Orchestra" (Roger Sessions, whose work was awarded a Pulitzer Prize) or described their score as being designed to show off the orchestra's virtuosity in the manner of a "concerto for orchestra" (Peter Maxwell Davies, Andrzej Panufnik).

the pieces that were once found to be much too "difficult." And for Bartók personally, composing this score proved to be just the tonic he needed. It had filled his summer 1943 "rest cure" with, if not rest, at least a cure. In the fall Bartók and Ditta received a visit from their friend Agatha Fassett, who was astonished at the change in the composer over the summer, and when he showed her the completed score to the Concerto for Orchestra, he said to her (as she later recalled in her book on Bartók's last years):

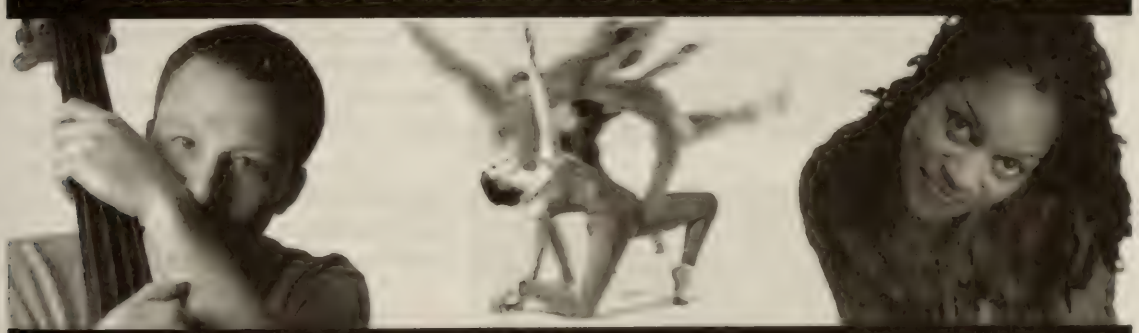
> But what nobody could possibly see in this score is that through working on this concerto, I have discovered the wonder drug I needed to bring about my own cure. And like so many other discoveries, it just happened accidentally, and was only a by-product of what was of true importance to me, and I was almost unaware, at the time, that it was happening.

The despair that had caused him to give up composing had been overcome—even more so when the Concerto for Orchestra began its triumphal conquest of concert halls the following year. Bartók began accepting new commissions and undertaking further projects, but it was also clear that his health was not permanently improved. As he told a friend in Seattle a few weeks after the first performance of the Concerto for Orchestra: "You said in one of your letters that my recovering was a miracle. This is true only with some reservations: it was only a hemisemidemi-miracle." Be that as it may, the months remaining to him produced the Sonata for solo violin, dedicated to Yehudi Menuhin; the Third Piano Concerto, finished but for the last seventeen measures; and the unfinished Viola Concerto, as well as sketches for a seventh string quartet. For a man who a short time earlier had declared that he never wanted to compose again, that may be miracle enough.

—Steven Ledbetter

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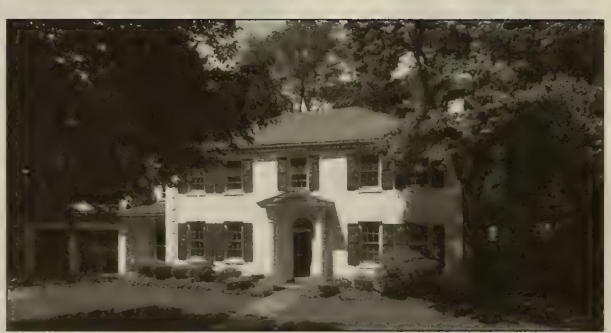
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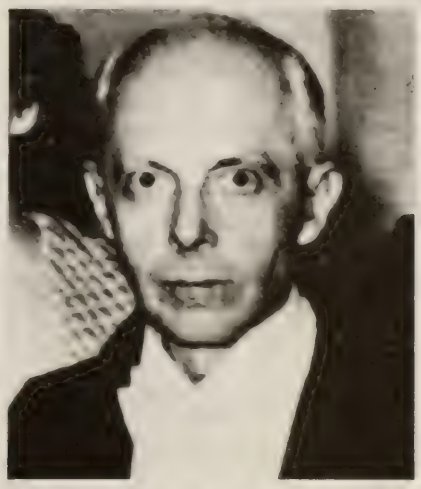
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Béla Bartók
Concerto for Orchestra



Béla Bartók was born in Nagyszentmiklós, Transylvania (then part of Hungary but now absorbed into Romania), on March 25, 1881, and died in New York on September 26, 1945. The Concerto for Orchestra was commissioned in the spring of 1943 by Serge Koussevitzky through the Koussevitzky Music Foundation in memory of his wife Natalie Koussevitzky, who had died in 1942. Bartók composed the work between August 15 and October 8, 1943. Koussevitzky and the Boston Symphony Orchestra gave the first performances on December 1 and 2, 1944, repeating the work in Boston on the 29th and 30th and then giving the first New York performances on January 10 and 13, 1945, at Carnegie Hall. At some point Bartók revised the ending, extending the original by some fifteen measures to create the version that is typically heard today. The Boston Symphony has also played the Concerto for Orchestra under Richard Burgin, Ernest Ansermet, Pierre Monteux, Antál Dorati, Thomas Schippers, Eugene Ormandy, Erich Leinsdorf, Rafael Kubelik, Jorge Mester, Georg Solti, Joseph Silverstein, Michael Tilson Thomas, Charles Dutoit, Seiji Ozawa (many times between 1972 and 2001, in Boston, at Tanglewood, and on tour throughout the United States and Europe; including the most recent subscription performances, in December 2001), and Hans Graf (the most recent Tanglewood performance, on July 19, 2003). The Concerto for Orchestra is scored for three flutes (third doubling piccolo), three oboes (third doubling English horn), three clarinets (third doubling bass clarinet), three bassoons (third doubling contrabassoon), four horns, three trumpets (a fourth trumpet line is marked ad lib.), three trombones, tuba, timpani, side drum, bass drum, tam-tam, cymbals, triangle, two harps, and strings.

So well loved is Bartók's *Concerto for Orchestra* in all parts of the world that it is hard now to imagine the hostility that greeted his music in the period between the wars, and the horror his music inspired both in concert audiences and in critics who should have known better. Many of his works are severely uncompromising, it is true, and the staying power of modernism had not yet been accepted. But the flow of time that slowly conditioned audiences (even critics) to Bartók's supposed "difficulty" had a simultaneous effect on Bartók himself. In his last works he had mellowed to an extraordinary degree, with the result that the Concerto for Orchestra, one of the last pieces he completed, is now a staple part of concert programs, beloved by audiences and virtuoso orchestras alike.

Bartók found the process of compromise exceedingly difficult to come to terms with. The story of his exile in America during the war and his death in poverty and distress in a New York hospital in 1945 is one of the saddest chronicles in music (see Steven Ledbetter's essay beginning on page 47). He was so sensitive and so deeply attached to his native Hungary that to be uprooted from home, and for such gruesome reasons, had a catastrophic effect on his spirit. It is a miracle that he wrote anything at all in those years, let alone works as profoundly appealing as the Sixth Quartet and the Piano Concerto No. 3. He wrote, of course, in response to commissions, and desperately needed the money they offered. Without Serge Koussevitzky, long-term music director of the Boston Symphony and a champion of new music of every kind, and without his Hungarian friend, the violinist Joseph Szigeti, to spur him on, Bartók might never have undertaken so large a work as the Concerto for Orchestra. What is certain is that once committed to it, and despite every discouragement, Bartók put everything he had into the piece, ap-

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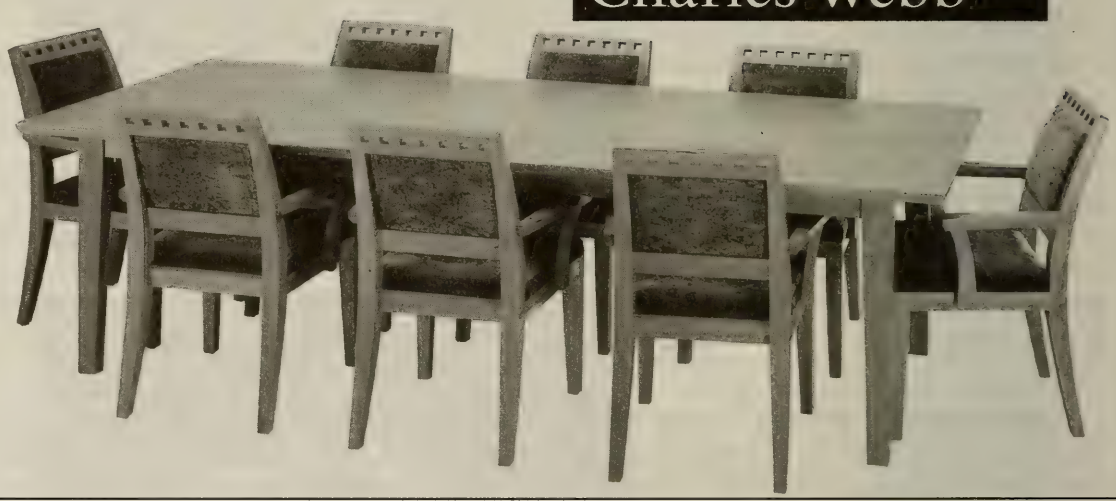
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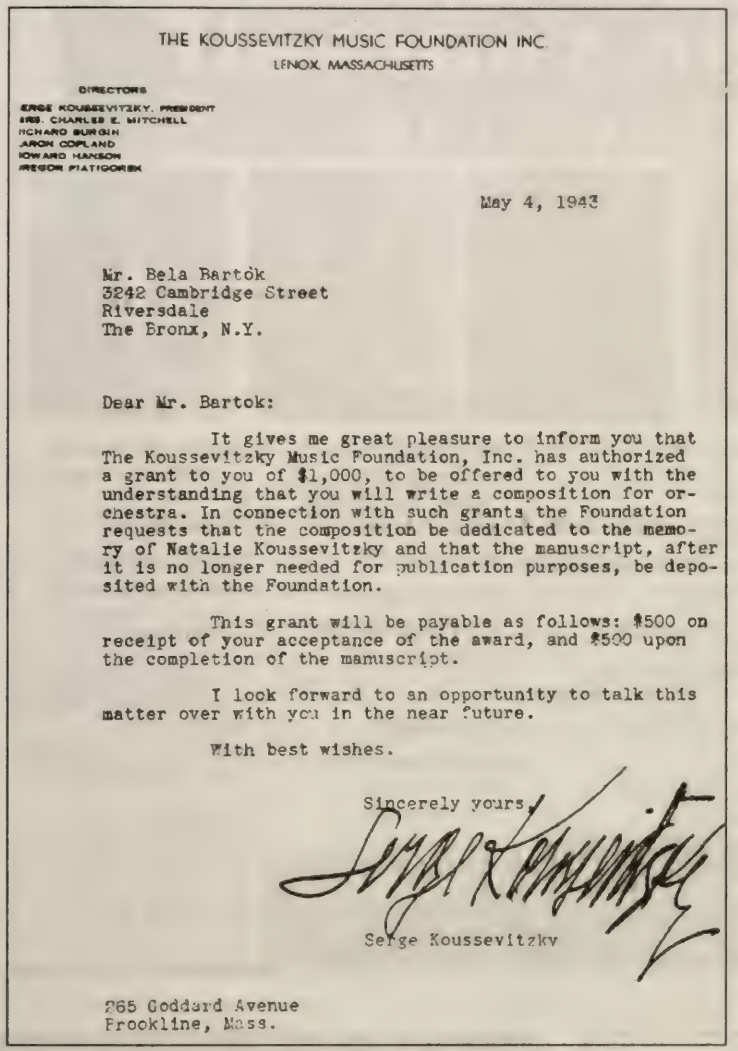
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Koussevitzky and the Boston Symphony Orchestra gave the first performances of this great 20th-century masterpiece in Symphony Hall on December 1 and 2, 1944, repeating it in Boston on December 29 and 30 (the performance on the 30th was broadcast*) and following that with the New York premiere in January 1945. The work was slightly revised by Bartók before publication; two alternative endings appear in the published score. The work was designed for a large virtuoso orchestra of the highest class, hence its title, and the instruments are often mercilessly exposed. It also requires ensemble playing of great precision and a sense of color and vitality of which Bartók was a master.



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Mr. Bela Bartók
3242 Cambridge Street
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Dear Mr. Bartok:

It gives me great pleasure to inform you that The Koussevitzky Music Foundation, Inc. has authorized a grant to you of $1,000, to be offered to you with the understanding that you will write a composition for orchestra. In connection with such grants the Foundation requests that the composition be dedicated to the memory of Natalie Koussevitzky and that the manuscript, after it is no longer needed for publication purposes, be deposited with the Foundation.

This grant will be payable as follows: $500 on receipt of your acceptance of the award, and $500 upon the completion of the manuscript.

I look forward to an opportunity to talk this matter over with you in the near future.

With best wishes.

Sincerely yours,

Serge Koussevitzky

265 Goddard Avenue
Brookline, Mass.

Serge Koussevitzky's letter to Béla Bartók of May 4, 1943, commissioning a new work for orchestra from the composer

The first movement is conventional (like a Beethoven symphony) in offering a slow introduction leading into a vigorous Allegro. The bare fourths that make up most of the melodic intervals at the start retain their importance throughout the work. The Allegro, reached by an exhilarating acceleration, is very compact, with contrast from a gentler oboe theme circling on two adjacent notes and an explosive fugato for the brass in the middle, the subject of which prominently features the interval of a fourth, like an awkwardly stretched stride.

The second movement, "Game of Pairs," isolates wind pairs in turn, each with its own interval. The two bassoons are in sixths, the two oboes in thirds, the two clarinets in sevenths, the two flutes in fifths, and the two trumpets in seconds, muted. A brass chorale intervenes, while the side drum maintains the old rhythm, and the pairs return, each now supported and decorated by extra help. There are now three bassoons, for example, not two; two clarinets assist the two oboes, two flutes assist the two clarinets. The pattern is simple but very affecting, and at the end a serene dominant seventh permits each pair to come to rest on its "own" interval.

The *Elegia* takes us into Bartók's private world, with memories of his favorite "night music." Shimmers from the harp, flutters from the flute and clarinet, a background of softly rolling timpani—these create an atmosphere of mystery and expectation. Even

*You can hear the December 30, 1944, broadcast by Koussevitzky and the BSO of Bartók's Concerto for Orchestra in the BSO's twelve-disc box set, "Symphony Hall Centennial Celebration: From the Broadcast Archives 1943-2000."

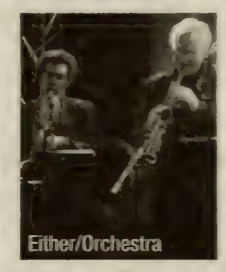
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January

David Deveau piano **and Friends**
Boston Marquee
Jan 14 | Sat | 8pm
NEC's Jordan Hall

Mark Morris Dance Group*
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Jan 20-22
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Jan 28 | Sat | 8pm
Berklee Performance Center

February

Matt Haimovitz cello
Feb 3 | Fri | 8pm
Sanders Theatre

Emmanuel Pahud flute and **Yefim Bronfman** piano
Feb 4 | Sat | 8pm
NEC's Jordan Hall

Staatskapelle Berlin
with **Daniel Barenboim**
Feb 10 | Fri | 8pm
Symphony Hall

Everybody Dance Now!
with **Seán Curran Company**
Family Musik
Feb 11 | Sat | 12pm & 2pm
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John Hancock Hall

Ewa Podleś contralto
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so, the entry of the full orchestra in the central section is brutal and all too earthbound, recalling a theme heard in the first movement's introduction. It takes a long time to restore the magical atmosphere with which the *Elegia* began, but serenity eventually returns, fading into the night with some soft piping from the piccolo and a few discreet notes from the timpani.

The "Interrupted Intermezzo" starts with a wistful folk-like melody on the oboe, and then offers a broader, haunting theme, first on the violas, richly supported by the harps, and the folksy tune returns. The interruption is an appalling piece of *grotesquerie*, with a quotation from Shostakovich's Seventh Symphony served up in cap and bells. Laughter and mockery are plain to all, and the return to Bartók's noble theme carries something of the painful nostalgia with which he longed for his distant roots.

The finale is a spontaneous burst of energy, presented with all the blatant extroversion conveyed by the horns' opening call. The first break in the scampering texture delivers up a little fugue on the horn-call theme, started by the second bassoon, and rapidly inverted. A folk tune breaks in on the oboe and the scampering resumes. The real fugue fills a complex stretch of the movement, equivalent perhaps to a development, and its subject returns as a resplendent brass statement at the end, while wind and strings rush from end to end of their range in a stampede of breathless brilliance.

Like Shostakovich, Bartók was an artist for whom suffering became a permanent feature of reality. Both composers had to find ways to escape—or at least to *seem* to escape—from the oppression of misfortune and pain. Both wrote music of noisy high spirits, and in each case we have to read the irony in the music even while we catch the infectious vitality of that brilliant orchestral display. Bartók may have lampooned Shostakovich in his fourth movement, but he probably never understood the complex disguises that Shostakovich had to assume in order to survive under a regime that was as intolerant of high artistry as the Hungary from which Bartók was himself forced to flee. No music has so many layers of meaning as this, which is why we can return to it again and again with pleasure and satisfaction.

—Hugh Macdonald

Hugh Macdonald is Avis Blewett Professor of Music at Washington University in St. Louis and principal pre-concert lecturer for the St. Louis Symphony Orchestra. He taught at Oxford and Cambridge Universities before moving to the United States in 1987. The author of books on Berlioz and Scriabin, and general editor of the New Berlioz Edition, he has also written extensively on music from Mozart to Shostakovich and has had his opera translations sung in a number of leading opera houses. He has published a selection of Berlioz's letters and is preparing a catalogue of Bizet's music.



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POSTLUDE: Béla Bartók's Two-Second Revolution

by Douglas Yeo

Béla Bartók, his Concerto for Orchestra, the bass trombone, two notes, and two seconds—here is the story of a revolution that began on the Symphony Hall stage more than sixty years ago.

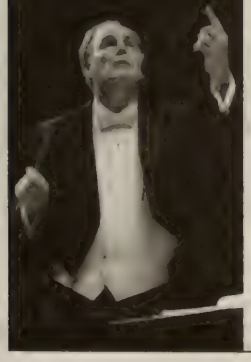
The history of the creation and premiere of Bartók's Concerto for Orchestra is well documented in these pages. The first performance of the work, on December 1, 1944—when an undisputed masterpiece was given birth in this hall—ranks as one of the great moments in the history of American orchestral performance. But there is more to the story than that of an inspired conductor and great composer collaborating with an orchestra to bring the music to life. Without even knowing it, Bartók penned two seconds of music that would cause a revolution—also born here—among players of the bass trombone. Bartók wrote his Concerto for Orchestra for an ensemble of instruments that were well known to him, but he made a critical decision in writing for the bass trombone that presented a unique problem for the first bass trombonist to play the piece, BSO member John Coffey.

From the time of Renaissance sackbuts to the period of Classical and early Romantic trombones, the bass trombone was originally pitched in the key of F, meaning that its basic scale, as determined by the length of brass tubing from which the instrument was made, was on the fundamental note of F. The trombone family—including alto trombone in E-flat, tenor trombone in B-flat, and bass trombone in F—was well known to composers. In the nineteenth century the bass trombone in F underwent an evolution in Britain, leading to a unique instrument in G that was used in many British orchestras into the 1960s, while on the Continent, a large tenor trombone in B-flat came to be used as a bass trombone. Bartók, however, always scored for a bass trombone in F, as evidenced by his meticulous indication of the slide position for certain notes in his

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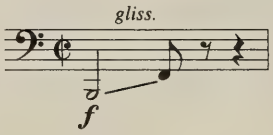
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Violin Concerto and *Miraculous Mandarin*. The composer's many *glissandi* (i.e., slides between one note and another) and "rips" up and down the overtone series of the bass trombone were carefully planned and could be well executed by a player with the F bass trombone.

In Boston, as throughout the United States, the bass trombone in F never caught on, having been supplanted long ago by the bass trombone in B-flat. Thus, when Bartók in his Concerto for Orchestra wrote an important two-second *glissando* for bass trombone from low B up to F



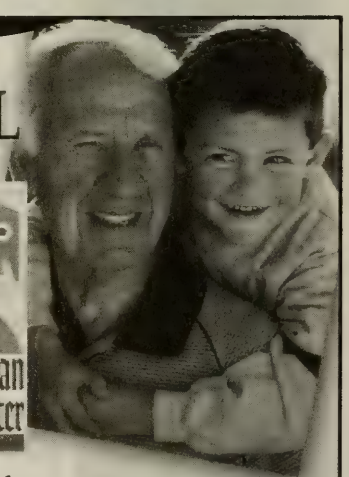
this would have posed no difficulty for a player with an F bass trombone. But, unbeknownst to Bartók, he had written something impossible for the BSO's John Coffey to play, because on the B-flat instrument played by Coffey there was no low B-natural, the lowest available note on that instrument being the low C a half-tone higher than Bartók's desired B.

Coffey was a fine player with a great reputation not only as a bass trombonist but as a teacher and raconteur. A recording of the December 2, 1944, BSO performance of the Concerto for Orchestra—included in the BSO's twelve-disc CD set, "Symphony Hall Centennial Celebration: From the Broadcast Archives, 1943-2000"—reveals Coffey playing just the shortest of *glissandi*, with pitches barely covering that low C to E-flat. It is not hard to imagine Coffey's frustration with Bartók for writing something so "impossible," or his thinking along the lines of British bass trombonist Richard Tyack, who has written: "If anyone says 'what about the Bartók Concerto?' I shall scream. That glissando, which is only a fart, was written by an aging expatriate who either didn't know the F trombone was obsolete, or didn't know the limitations of the B-flat. I've played C–F for years, and no conductor has ever objected (or perhaps even noticed)."

Ouch! Informed listeners will know how important the two trombone *glissandi* are in Bartók's fourth movement (the *Intermezzo interrotto*). In his parody of Shostakovich's Seventh Symphony, Bartók has the clarinet play part of the Russian composer's famous melody, only to have it "laughed at" by other woodwinds and then, in a final gesture of contempt, have two "raspberries"—each covering the dissonant interval of a tritone,

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or augmented fourth (B–F and E–B-flat)—blown by the bass and second trombones. Sorry, Richard: C–F just won't do.

But the problem was real: on the modern bass trombone, the *glissando* Bartók wanted was impossible. With the F bass trombone considered obsolete and therefore not an option, players were forced to "fake" the "gliss" by "lipping" the C lower, but nothing seemed to work satisfactorily.



Former BSO bass trombonist Kauko Kahila, who solved the problem posed by Bartók in the Concerto for Orchestra

Enter another Boston Symphony player who would size up the problem and create a solution. Bass trombonist Kauko Kahila, who played with the BSO from 1952 to 1972, collaborated with the Roth-Reynolds Company to develop a two-valved bass trombone that allowed production of a bona fide low B, and at last the "gliss" was possible—a true revolution for the instrument. The Boston Symphony's recording of the Concerto for Orchestra led by Erich Leinsdorf with Kahila playing the bass trombone part was the first recording by an orchestra with the *glissando* played as Bartók originally wanted it. (Kahila's bass trombone, made in 1958, can be seen in a display case in the first-balcony Massachusetts Avenue corridor along with the original score of Bartok's work and other items relating to the Concerto for Orchestra.)

Two notes, two seconds, a problem—and a solution by a player that caused a revolution for the instrument that still reverberates today. Kahila's double-valve bass trombone has become the standard instrument for bass trombonists around the world. But today, with my interest in reviving older instruments and their unique sounds, I have returned to Bartok's original instrument when playing his music. In 2004, Yamaha Corporation in Japan made a splendid bass trombone in F for me which I am using in this week's concerts.

So here on this stage we have come full circle with Bartók's Concerto for Orchestra, moving from a composer writing an important effect, to a player who puzzled over how to deal with it on his instrument, to another player creating a solution to the problem, and finally to my giving Bartók what he wanted on the instrument he had in mind. It's just another little revolution here in Symphony Hall, one of many "behind the scenes" stories from Boston's proud temple of music.

Douglas Yeo has been bass trombonist of the Boston Symphony Orchestra since 1985 and is a leading exponent of historical low brasses including serpent, ophicleide, and buccin. His award-winning internet site yeodoug.com contains more than 350 pages of articles and information relating to his life in music. He is also music director of the New England Brass Band and teaches at New England Conservatory of Music.

More . . .

Published in 1997, Caroline Potter's *Henri Dutilleux: His Life and Works* provides an excellent introduction to Dutilleux and his music (Ashgate). *Henri Dutilleux: Mystère et mémoire des sons: Entrétiens avec Claude Glayman* ("Mystery and Memory of Sounds: Conversations with Claude Glayman"), published originally in 1994 and expanded in 1997, includes several useful appendices, among them a list of works, discography, bibliography, and filmography. This has recently appeared in English translation as *Henri Dutilleux: Music—Mystery and Memory* (also Ashgate). Gernot Gruber's article in the revised (2001) Grove Dictionary of Music and Musicians—an article more than twice as long as Gruber's earlier entry in the 1980 Grove—is recent enough to include the BSO-commissioned *The shadows of time* (1997).

Two multi-disc boxes offer excellent opportunities to sample a wide range of Dutilleux's music. The composer's complete orchestral works (including the BSO-commissioned Symphony No. 2 and the more recent BSO commission *The shadows of time*) are available in a four-disc box with Yan Pascal Tortelier conducting the BBC Philharmonic (Chandos). A three-disc box (Erato) issued in 1996 to mark the composer's eightieth birthday includes the symphonies 1 and 2 with Daniel Barenboim conducting the Orchestre de Paris; *Métaboles* and *Timbres, espace, movement* with Mstislav Rostropovich conducting the Orchestre National de France; *Mystères de l'instant*, for twenty-four strings, cimbalom, and percussion, with Paul Sacher (the work's commissioner and dedicatee) conducting the Collegium Musicum Zürich, and a number of piano, chamber, and vocal works, among them the Piano Sonata and Three Préludes in recordings by Dutilleux's wife Geneviève Joy, *Figures de Résonance* for two pianos, recorded by Joy and Dutilleux, and the string quartet *Ainsi la Nuit*. Dutilleux's BSO commission *The shadows of time* was issued on an Erato CD "single" (though barely at all in the United States!) in a recording drawn from the "repeat performances" given here by Seiji Ozawa and the BSO in March 1998. A quite recent disc with Hans Graf conducting the Bordeaux Aquitaine Orchestra brings together Dutilleux's Symphony No. 2, *The shadows of time*, and *Métaboles* (Arte Nova). Though Charles Munch never recorded the Symphony No. 2 with the BSO, there are two recordings of him leading that work: one with the Lamoureux Orchestra (originally on an Erato LP), the other an intense, incandescent performance with the Orchestre National de l'ORTF taken from the official Paris premiere (which was preceded by a January 1962 performance under Serge Baudo for an invited audience) of June 5, 1962 (originally on a Montaigne LP, this was reissued in 1998 on an Auvidis Valois CD).

Eric Walter White, author of the crucial reference volume *Stravinsky: The Composer and his Works* (University of California), also provided the excellent Stravinsky article for the 1980 edition of The New Grove Dictionary of Music and Musicians; this was reprinted in *The New Grove Modern Masters: Bartók, Hindemith, Stravinsky* (Norton paperback). The Stravinsky article in the expanded second edition (2001) of The New Grove is by Stephen Walsh, whose recent *Stravinsky–A Creative Spring: Russia and France 1882-1934* is the first installment of a projected two-volume biography (Norton). Charles Joseph's *Stravinsky Inside Out*, which challenges some of the popular myths surrounding Stravinsky, is a recent biography of the composer (Yale University Press). Also relatively recent are Joseph's *Stravinsky and Balanchine*, which studies the relationship between those two collaborators (also Yale University Press), and *The Cambridge Companion to Stravinsky*, edited by Jonathan Cross, which includes various essays on the composer's life and works (Cambridge University Press). Two other readily available biographies are Michael Oliver's *Igor Stravinsky* in the wonderfully illustrated series "20th-Century Composers" (Phaidon paperback) and Neil Wenborn's *Stravinsky* in the series "Illustrated Lives of the Great Composers" (Omnibus Press). Other useful studies include Stephen Walsh's *The Music of Stravinsky* (Oxford paperback) and Francis Routh's *Stravinsky* in the Master Musicians series (Littlefield paperback). A program note by Michael Steinberg on the *Symphony of Psalms* can be found in his latest compilation volume, *Choral Masterworks–A Listener's Guide* (Oxford University Press). If you can find a used copy, *Stravinsky in Pictures and Documents* by Vera Stravinsky and Robert Craft offers a fascinating overview

of the composer's life (Simon and Schuster). Craft, who worked closely with Stravinsky for many years, has also written and compiled numerous other books on the composer. Useful specialist publications include *Confronting Stravinsky: Man, Musician, and Modernist*, edited by Jann Pasler (California), Pieter C. van den Toorn's highly analytical *The Music of Igor Stravinsky* (Yale), and Richard Taruskin's two-volume, 1700-page *Stravinsky and the Russian Traditions: A Biography of the Works through "Mavra,"* which treats Stravinsky's career through the early 1920s (University of California).

Stravinsky's own 1963 recording of the *Symphony of Psalms* with the CBC Vancouver Symphony Orchestra and Toronto Festival Singers has been reissued on compact disc (Sony Classical). A 1987 Boston Symphony broadcast with the Tanglewood Festival Chorus and Seiji Ozawa conducting is included in the BSO's twelve-disc set "Symphony Hall Centennial Celebration: From the Broadcast Archives, 1943-2000" (available at the Symphony Shop). A 1989 Ravinia Festival broadcast with James Levine leading the Chicago Symphony Orchestra and Chorus was once available in a Chicago Symphony Archive Centennial Album. Other recordings include Pierre Boulez's with the Berlin Philharmonic (Deutsche Grammophon), Robert Shaw's with the Atlanta Symphony Orchestra and Chorus (Telarc), and Michael Tilson Thomas's with the London symphony Orchestra and Chorus (Sony Classical).

—Marc Mandel

Elliott Carter, Collected Essays and Lectures, 1937-1995, edited by Jonathan Barnard and compiling many early reviews as well as later essays on Carter's own and others' music, provides an overview of the composer's musical concerns (University of Rochester paperback). This collection overlaps somewhat with Else and Kurt Stone's 1977 volume, *The Writings of Elliott Carter*, which is now out of print (Indiana University Press). David Schiff's *The Music of Elliott Carter* in its second edition (1998) is the first place to start for a detailed study of Carter's music, and although there is some discussion of technique, the book is for the most part accessible to a general audience of music lovers (Cornell University Press). Schiff also wrote the Carter essay in The New Grove II (2001). The essay in the 1980 edition of Grove is

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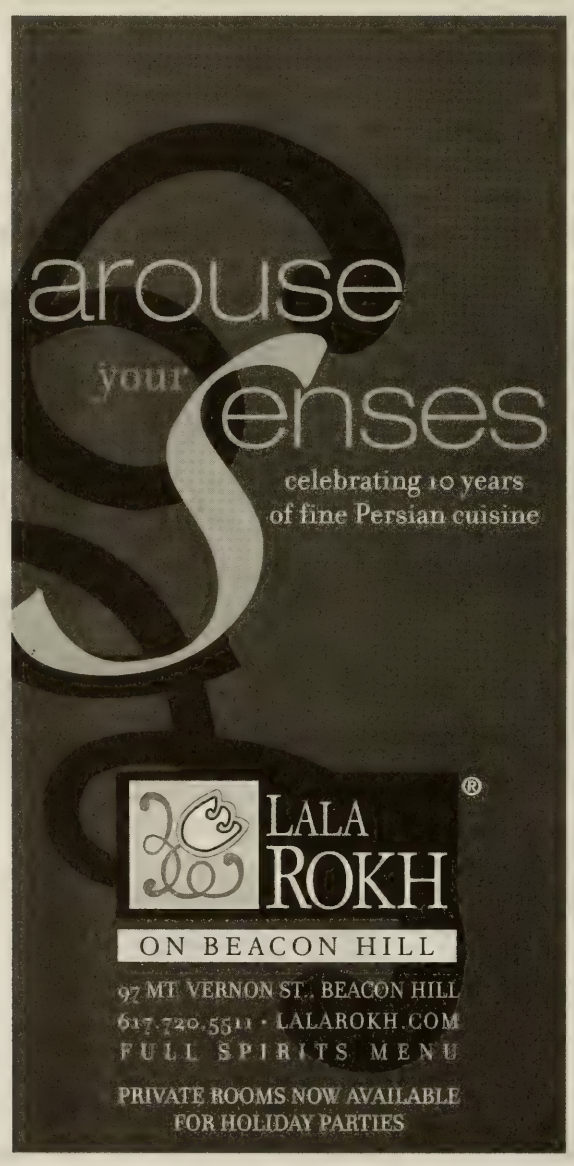
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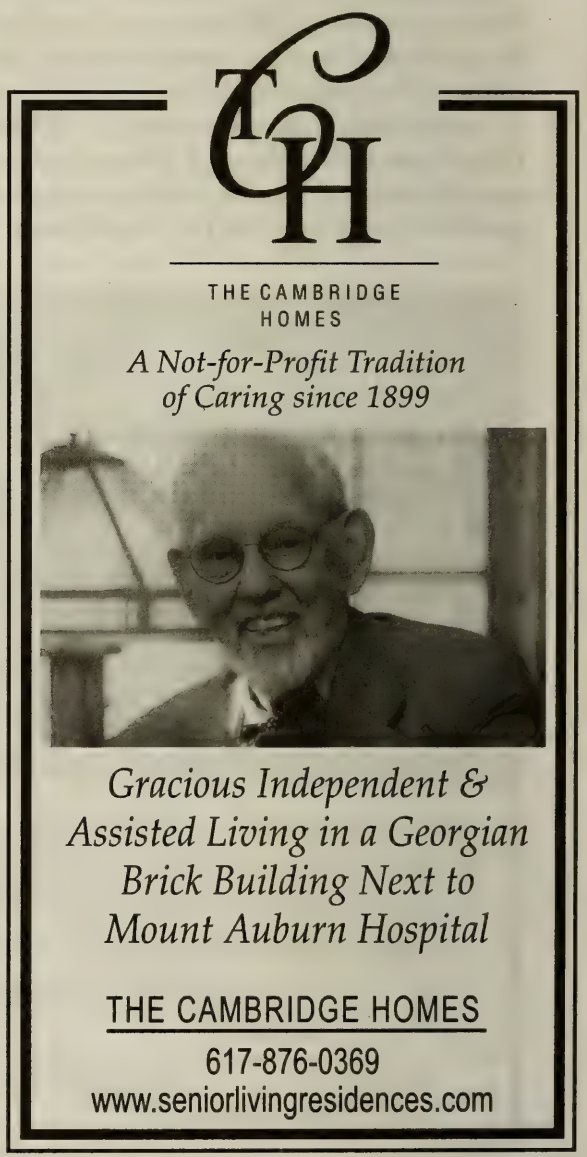
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by Bayan Northcott. The most recent biography of Carter is in French—Max Noubel's *Elliott Carter et le temps fertile* (Contrechamps). For those with access to a good academic library, interesting, albeit usually technical, articles on Carter and his music appear very frequently in such musical publications as *Tempo*, *Perspectives of New Music*, and *Sonus*. A short biography, news, and other useful information about Carter can be found on the website of his publisher, Boosey & Hawkes (www.boosey.com).

Although the *Boston Concerto* has not been recorded, most of Carter's earlier music is available on disc. James Levine recorded Carter's Variations for Orchestra in 1990 with the Chicago Symphony Orchestra (Deutsche Grammophon, with music of Milton Babbitt, John Cage, and Gunther Schuller), and again recently with the Munich Philharmonic (Oehms Classics, with works by Sessions, Di Domenica, and Wuorinen). There are many other good recordings of Carter's orchestral music. Oliver Knussen and the BBC Symphony Orchestra recorded *Symphonia: Sum fluxae pretium spei*, pairing it with Carter's Clarinet Concerto on a Grammy-nominated CD (Deutsche Grammophon "20/21"). Pianist Ursula Oppens, a longtime champion of Carter's work, recorded the Piano Concerto twice, with Michael Gielen conducting the Cincinnati Symphony Orchestra (New World Records, with the Variations for Orchestra), and with Gielen and the Southwest German Radio Symphony Orchestra (budget-priced Arte Nova, with *Three Occasions* and the Concerto for Orchestra). A terrific recording of Carter's Double Concerto for Harpsichord and Piano with Two Chamber Orchestras has Paul Jacobs and





Gilbert Kalish as soloists with the Contemporary Chamber Ensemble conducted by Arthur Weisburg (Nonesuch). The Boston Symphony Orchestra recorded the Piano Concerto, a BSO commission, in 1967 with Erich Leinsdorf and soloist Jacob Lateiner (RCA), but this has never been issued on CD.

The first four of Carter's five string quartets, unquestionably the most important quartet cycle since Bartók, have been recorded by the Juilliard String Quartet (Sony Classical), the Composers String Quartet (Nonesuch), and the Arditti Quartet (Etcetera, recently reissued at mid-price); only the Arditti, to date, has released a recording of the Fifth Quartet (Montaigne). A disc of chamber music including the song cycles *Tempo e Tempi* and *Syringa*, the Quintet for Piano and Strings, the Piano Quintet, and other pieces was issued by Mode last year on CD and DVD. The DVD is an audio and video disc including a videotaped conversation among Carter, Ursula Oppens, violinist Irvine Arditti, and Joshua Cody, as well as a film by Frank Scheffer of a performance of the composer's Piano Quintet. A good selection of Carter's chamber music can be found on discs in the Bridge label's Carter edition, which also includes a disc of the piano music played by Charles Rosen. Tanglewood Festival Chorus conductor John Oliver and his John Oliver Chorale recorded Carter's complete choral music; unfortunately those discs are not currently listed (Koch International Classics). Finally, a very recent two-disc set has French pianist Pierre-Laurent Aimard playing Carter's *Night Fantasies*, *90+*, and *Two Diversions* along with Ravel's *Gaspard de la Nuit* (Warner Classics).

—Robert Kirzinger

Paul Griffiths's *Bartók* in the Master Musicians series (Dent paperback) is a useful supplement to Halsey Stevens's *The Life and Music of Béla Bartók*, which has long been the standard biography of the composer (Oxford paperback). The Bartók article by Vera Lampert and László Somfai from The New Grove Dictionary of Music and Musicians (1980) was reprinted in *The New Grove Modern Masters: Bartók, Stravinsky, Hindemith* (Norton paperback). The new article in the revised Grove (2001) is by Malcolm Gillies. *Béla Bartók* by Kenneth Chalmers is a volume in the very useful, copiously illustrated series "20th-Century Composers" (Phaidon paperback). Also useful is John McCabe's *Bartók Orchestral Music* in the series of BBC Music Guides, though it does not include the solo concertos (University of Washington paperback). Two relatively recent books offer wide-ranging consideration of Bartók's life, music, critical reception, and milieu: *Bartók and his World*, edited by Peter Laki (Princeton University Press), and *The Bartók Companion*, edited by Malcolm Gillies (Amadeus paperback). Agatha Fassett's personal account of the composer's last years has been reprinted as *The Naked Face of Genius: Béla Bartók's American Years* (Dover paperback). *Béla Bartók: His Life in Pictures and Documents* by Ferenc Bónis is a fascinating compendium well worth seeking from secondhand book dealers (Corvino).

James Levine recorded the Concerto for Orchestra with the Chicago Symphony Orchestra in 1989 (Deutsche Grammophon). Seiji Ozawa and the Boston Symphony Orchestra recorded the Concerto for Orchestra with Bartók's original ending in 1994 (Philips). There have also been Boston Symphony recordings under the direction of Erich Leinsdorf, from 1962 (RCA), and Rafael Kubelik, from 1973 (Deutsche Grammophon). The premiere broadcast of December 30, 1944, with Serge Koussevitzky conducting the BSO, is included in the BSO's twelve-CD set "Symphony Hall Centennial Celebration: From the Broadcast Archives, 1943-2000" (available at the Symphony Shop). Other noteworthy recordings include Pierre Boulez's with the Chicago Symphony Orchestra (Deutsche Grammophon), Antál Dorati's with the Hungarian State Orchestra (Mercury Living Presence), Iván Fischer's with the Budapest Festival Orchestra (Hungaroton), Ferenc Fricsay's with the Berlin Radio Symphony (Deutsche Grammophon "Originals"), Fritz Reiner's with the Chicago Symphony (RCA "Living Stereo"), and Georg Solti's with the Chicago Symphony (London). A recording by Daniele Gatti with the Royal Philharmonic includes both the original and revised endings (on the British label Conifer Classics).

—Marc Mandel

Tanglewood Festival Chorus
John Oliver, Conductor



The Tanglewood Festival Chorus celebrated its thirty-fifth anniversary in the summer of 2005. In 2005-06 with the BSO at Symphony Hall the chorus performs Beethoven's *Missa Solemnis* and Ninth Symphony, Stravinsky's *Symphony of Psalms*, and Schoenberg's *Gurrelieder* with Music Director James Levine; Sir Michael Tippett's *A Child of Our Time* with Sir Colin Davis; Berlioz's Requiem with Rafael Frühbeck de Burgos, and, to close the season, Stravinsky's *Oedipus Rex* with Christoph von Dohnányi. The chorus also performs Beethoven's Ninth Symphony with Maestro Levine and the BSO at Carnegie Hall in New York. The Tanglewood Festival Chorus was organized in the spring of 1970, when founding conductor John Oliver became director of vocal and choral activities at the Tanglewood Music Center. Made up of members who donate their services, and originally formed for performances at the BSO's summer home, the Tanglewood Festival Chorus is now the official chorus of the Boston Symphony Orchestra year-round, performing in Boston, New York, and at Tanglewood. The chorus has also performed with the Boston Symphony Orchestra in Europe under Bernard Haitink and in the Far East under Seiji Ozawa. It can be heard on Boston Symphony recordings under Ozawa and Haitink, and on recordings with the Boston Pops Orchestra under Keith Lockhart and John Williams, as well as on the sound tracks to Clint Eastwood's *Mystic River*, Steven Spielberg's *Saving Private Ryan*, and John Sayles's *Silver City*. In addition, members of the chorus performed Beethoven's Ninth Symphony with Zubin Mehta and the Israel Philharmonic at Tanglewood and at the Mann Music Center in Philadelphia, and participated in a Saito Kinen Festival production of Britten's *Peter Grimes* under Seiji Ozawa in Japan. In February 1998, singing from the General Assembly Hall of the United Nations, the chorus represented the United States in the Opening Ceremonies of the 1998 Winter Olympics when Mr. Ozawa led six choruses on five continents, all linked by satellite, in Beethoven's *Ode to Joy*. The Tanglewood Festival Chorus gives its own Friday-evening Prelude Concert each summer in Seiji Ozawa Hall and performed its debut program at Jordan Hall at the New England Conservatory of Music in May 2004.

In addition to his work with the Tanglewood Festival Chorus, John Oliver was for many years conductor of the MIT Chamber Chorus and MIT Concert Choir, and a senior lecturer

Boston Symphony Orchestra concertmaster Malcolm Lowe performs on a Stradivarius violin loaned to the orchestra in memory of Mark Reindorf.

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in music at MIT. Mr. Oliver founded the John Oliver Chorale in 1977; has appeared as guest conductor with the New Japan Philharmonic and Berkshire Choral Institute; and has prepared the choruses for performances led by André Previn of Britten's *Spring Symphony* with the NHK Symphony in Japan and of Brahms's *Ein deutsches Requiem* at Carnegie Hall. He made his Boston Symphony conducting debut in August 1985 and led the orchestra most recently in July 1998.

Tanglewood Festival Chorus
John Oliver, Conductor

The Tanglewood Festival Chorus celebrated its 35th anniversary this past summer. In the following list, * denotes 35-year membership in the TFC and # denotes membership of 25 to 34 years.

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JAMES LEVINE
Music Director

THE ARTISTIC INITIATIVE

Inspired by the vision of Maestro Levine, the BSO is engaging in new initiatives to further the artistic excellence of the orchestra and simultaneously enhance the concert experience for local, national, and international audiences. These activities include the presentation of rarely-performed large-scale works, engagement of the world's finest visiting artists, and institution of a new approach to music preparation. Unique among orchestral organizations, these advances require expanded rehearsal time and supplemental players to produce inspiring performances of some of the great works in the repertoire.

To support these new approaches, the Trustees of the Boston Symphony Orchestra have established The Artistic Initiative, an effort to raise new endowment funds to create a revenue stream that will support these activities for years to come. More immediately, the Initiative also seeks directed grants to provide immediate revenue for artistic expenses while endowment funds are being raised.



THE ARTISTIC INITIATIVE *(continued)*

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For more information about supporting The Artistic Initiative, please contact Nancy Baker, Director of Major and Planned Giving, at (617) 638-9269 or nbaker@bso.org.







THE BSO ONLINE

Boston Symphony and Boston Pops fans with access to the Internet can visit the orchestra's official home page (http://www.bso.org). The BSO web site not only provides up-to-the-minute information about all of the orchestra's activities, but also allows you to buy tickets to BSO and Pops concerts online. In addition to program listings and ticket prices, the web site offers a wide range of information on other BSO activities, biographies of BSO musicians and guest artists, current press releases, historical facts and figures, helpful telephone numbers, and information on auditions and job openings. Since the BSO web site is updated on a regular basis, we invite you to check in frequently.

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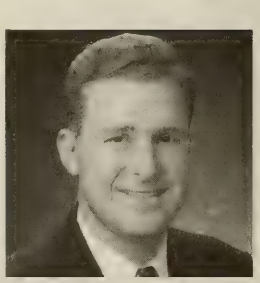
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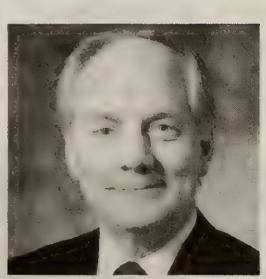
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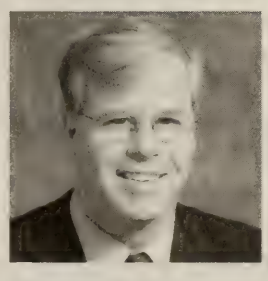
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Helen Salem Philbrook

Helen's charitable gift annuity established an endowed seat *and* provides her with income for life.

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NEXT PROGRAM. . .

Thursday, January 5, at 10:30 a.m.
(Open Rehearsal)
Thursday, January 5, at 8
Friday, January 6, at 8
Saturday, January 7, at 8
Tuesday, January 10, at 8

Pre-Concert Talks by
Helen Greenwald, New England Conservatory of Music

KURT MASUR conducting

TAN DUN — *Water Concerto*

Prelude: Largo molto rubato
I. Adagio molto misterioso
II. Andante molto animato
III. Allegro molto agitato

CHRISTOPHER LAMB, percussion

INTERMISSION

BRUCKNER — Symphony No. 7 in E, Opus 67

Allegro moderato
Adagio: Sehr feierlich und sehr langsam
[Very solemn and very slow]
Scherzo: Sehr schnell [Very fast]
Finale: Bewegt, doch nicht schnell
[Moving along, but not fast]

Former New York Philharmonic music director Kurt Masur, a frequent guest on the BSO podium in recent years, returns to conduct two contemplative works of very different origins. Tan Dun's ritualistic *Water Concerto*, commissioned by the New York Philharmonic and conceived as a tribute to the great Japanese composer Torū Takemitsu, incorporates the sound of water and water-instruments as part of the large and unusual percussion battery used by New York Philharmonic principal percussionist Christopher Lamb, who gave the first performances with Kurt Masur and that orchestra in 1999. After intermission comes Bruckner's magisterial and deeply felt Symphony No. 7, a work that has been likened to a cathedral in sound.

Single tickets for all Boston Symphony Orchestra concerts throughout the season are available at the Symphony Hall box office, online at www.bso.org, or by calling "SymphonyCharge" at (617) 266-1200, Monday through Friday from 10 a.m. until 5 p.m. (Saturday from 10 a.m. until 4 p.m.), to charge tickets instantly on a major credit card, or to make a reservation and then send payment by check. Outside the 617 area code, call 1-888-266-1200. Please note that there is a $5 handling fee for each ticket ordered by phone or over the internet.

COMING CONCERTS . . .

PRE-CONCERT TALKS: The BSO offers Pre-Concert Talks in Symphony Hall prior to all BSO subscription concerts and Open Rehearsals. Free to all ticket holders, these half-hour talks begin at 6:45 p.m. prior to evening concerts, at 12:15 p.m. prior to Friday-afternoon concerts, and one hour before the start of each Open Rehearsal.

Thursday, January 5, at 10:30 a.m.
(Open Rehearsal)
Thursday 'C'—January 5, 8-10:15
Friday Evening—January 6, 8-10:15
Saturday 'B'—January 7, 8-10:15
Tuesday 'B'—January 10, 8-10:15

KURT MASUR conducting
CHRISTOPHER LAMB, percussion

TAN DUN	*Water Concerto*
BRUCKNER	Symphony No. 7

Sunday, January 8, at 3 p.m.
Jordan Hall, New England Conservatory
(No Pre-Concert Talk)

BOSTON SYMPHONY CHAMBER PLAYERS
with LUDOVIC MORLOT, conductor

STRAVINSKY	*Dumbarton Oaks* Concerto
COPLAND	*Quiet City*, for trumpet, oboe, and strings
J.S. BACH	*Brandenburg* Concerto No. 3
COPLAND	*Appalachian Spring* (original chamber version for thirteen instruments)

Thursday, January 12, at 10:30 a.m.
(Open Rehearsal)
Thursday 'D'—January 12, 8-10:15
Friday 'A'—January 13, 1:30-3:45
Saturday 'A'—January 14, 8-10:15
Tuesday 'C'—January 17, 8-10:15

JAMES LEVINE conducting

DAWE (world premiere; BSO 125th anniversary commission)	*The Flowering Arts*
SCHUMANN	Symphony No. 4
BERLIOZ	*Symphonie fantastique*

Thursday 'A'—January 19, 8-9:40
Friday Evening—January 20, 8-9:40
Saturday 'B'—January 21, 8-9:40

JAMES LEVINE conducting
DEBORAH VOIGT, soprano
LORRAINE HUNT LIEBERSON, mezzo-soprano
BEN HEPPNER, tenor
RENÉ PAPE, bass
TANGLEWOOD FESTIVAL CHORUS, JOHN OLIVER, conductor

BEETHOVEN	*Missa Solemnis*

James Levine Series
Sunday, January 22, at 3 p.m.
in Symphony Hall
(Pre-Concert Talk at 1:45 p.m.)

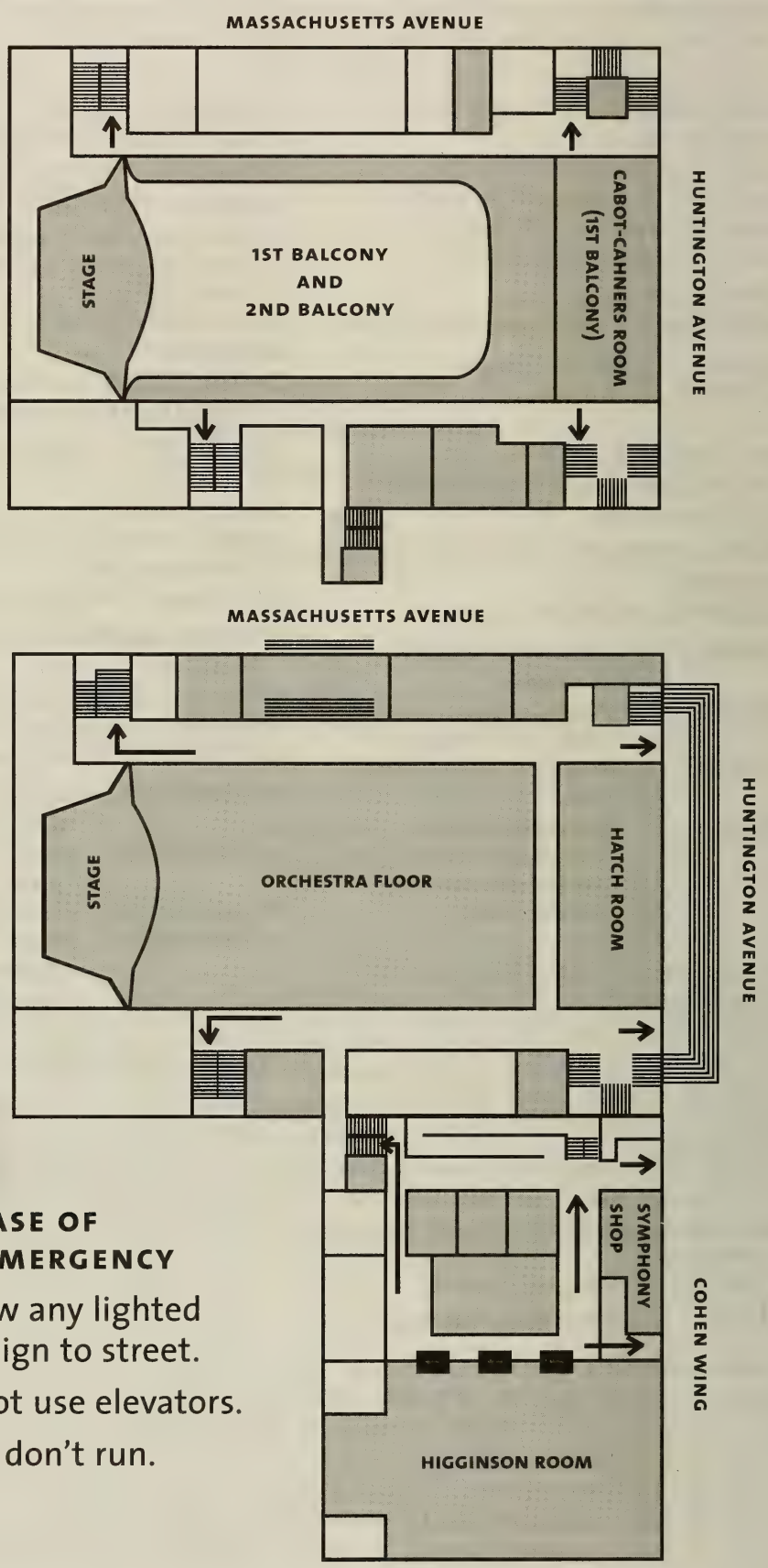
BOSTON SYMPHONY CHAMBER PLAYERS
JAMES LEVINE, pianist and conductor
ANJA SILJA, soprano
MATTHEW POLENZANI, tenor

BEETHOVEN	*An die ferne Geliebte*, for tenor and piano
BEETHOVEN	Quintet in E-flat for piano and winds, Op. 16
SCHOENBERG	Piano Pieces, Op. 19
SCHOENBERG	*Pierrot Lunaire*, for soprano and chamber ensemble

Programs and artists subject to change.

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FOR SYMPHONY HALL CONCERT AND TICKET INFORMATION, call (617) 266-1492. For Boston Symphony concert program information, call "C-O-N-C-E-R-T" (266-2378).

THE BOSTON SYMPHONY performs ten months a year, in Symphony Hall and at Tanglewood. For information about any of the orchestra's activities, please call Symphony Hall, or write the Boston Symphony Orchestra, Symphony Hall, Boston, MA 02115.

THE BSO'S WEB SITE (www.bso.org) provides information on all of the orchestra's activities at Symphony Hall and at Tanglewood, and is updated regularly. In addition, tickets for BSO concerts can be purchased online through a secure credit card transaction.

THE EUNICE S. AND JULIAN COHEN WING, adjacent to Symphony Hall on Huntington Avenue, may be entered by the Symphony Hall West Entrance on Huntington Avenue.

IN THE EVENT OF A BUILDING EMERGENCY, patrons will be notified by an announcement from the stage. Should the building need to be evacuated, please exit via the nearest door (see map on opposite page), or according to instructions.

FOR SYMPHONY HALL RENTAL INFORMATION, call (617) 638-9240, or write the Director of Event Services, Symphony Hall, Boston, MA 02115.

THE BOX OFFICE is open from 10 a.m. until 6 p.m. Monday through Saturday; on concert evenings it remains open through intermission for BSO events or just past starting time for other events. In addition, the box office opens Sunday at 1 p.m. when there is a concert that afternoon or evening. Single tickets for all Boston Symphony subscription concerts are available at the box office. For most outside events at Symphony Hall, tickets are available three weeks before the concert at the box office or through SymphonyCharge.

TO PURCHASE BSO TICKETS: American Express, MasterCard, Visa, Diners Club, Discover, a personal check, and cash are accepted at the box office. To charge tickets instantly on a major credit card, or to make a reservation and then send payment by check, call "SymphonyCharge" at (617) 266-1200, from 10 a.m. until 5 p.m. Monday through Friday (until 4 p.m. on Saturday). Outside the 617 area code, phone 1-888-266-1200. As noted above, tickets can also be purchased online. There is a handling fee of $5 for each ticket ordered by phone or online.

GROUP SALES: Groups may take advantage of advance ticket sales. For BSO concerts at Symphony Hall, groups of twenty-five or more may reserve tickets by telephone and take advantage of ticket discounts and flexible payment options. To place an order, or for more information, call Group Sales at (617) 638-9345 or (800) 933-4255.

FOR PATRONS WITH DISABILITIES, elevator access to Symphony Hall is available at both the Massachusetts Avenue and Cohen Wing entrances. An access service center, large print programs, and accessible restrooms are available inside the Cohen Wing. For more information, call the Access Services Administrator line at (617) 638-9431 or TDD/TTY (617) 638-9289.

THOSE ARRIVING LATE OR RETURNING TO THEIR SEATS will be seated by the patron service staff only during a convenient pause in the program. Those who need to leave before the end of the concert are asked to do so between program pieces in order not to disturb other patrons.

IN CONSIDERATION OF OUR PATRONS AND ARTISTS, children four years old or younger will not be admitted to Boston Symphony Orchestra concerts.

TICKET RESALE: If you are unable to attend a Boston Symphony concert for which you hold a subscription ticket, you may make your ticket available for resale by calling (617) 266-1492 during business hours, or (617) 638-9426 up to one hour before the concert. This helps bring needed revenue to the orchestra and makes your seat available to someone who wants to attend the concert. A mailed receipt will acknowledge your tax-deductible contribution.

RUSH SEATS: There are a limited number of Rush Seats available for Boston Symphony subscription concerts on Tuesday and Thursday evenings, and on Friday afternoons. The low price of these seats is assured through the Morse Rush Seat Fund. Rush Tickets are sold at $8 each, one to a customer, at the Symphony Hall box office on Fridays as of 10 a.m. and Tuesdays and Thursdays as of 5 p.m. Please note that there are no Rush Tickets available for Friday or Saturday evenings.

PLEASE NOTE THAT SMOKING IS NOT PERMITTED ANYWHERE IN SYMPHONY HALL.

CAMERA AND RECORDING EQUIPMENT may not be brought into Symphony Hall during concerts.

LOST AND FOUND is located at the security desk at the stage door to Symphony Hall on St. Stephen Street.

FIRST AID FACILITIES for both men and women are available. On-call physicians attending concerts should leave their names and seat locations at the Cohen Wing entrance on Huntington Avenue.

PARKING: The Prudential Center Garage offers discounted parking to any BSO patron with a ticket stub for evening performances. There are also two paid parking garages on Westland Avenue near Symphony Hall. Limited street parking is available. As a special benefit, guaranteed pre-paid parking near Symphony Hall is available to subscribers who attend evening concerts. For more information, call the Subscription Office at (617) 266-7575.

ELEVATORS are located outside the Hatch and Cabot-Cahners rooms on the Massachusetts Avenue side of Symphony Hall, and in the Cohen Wing.

LADIES' ROOMS are located on both main corridors of the orchestra level, as well as at both ends of the first balcony, audience-left, and in the Cohen Wing.

MEN'S ROOMS are located on the orchestra level, audience-right, outside the Hatch Room near the elevator; on the first-balcony level, also audience-right near the elevator, outside the Cabot-Cahners Room; and in the Cohen Wing.

COATROOMS are located on the orchestra and first-balcony levels, audience-left, outside the Hatch and Cabot-Cahners rooms, and in the Cohen Wing. Please note that the BSO is not responsible for personal apparel or other property of patrons.

LOUNGES AND BAR SERVICE: There are two lounges in Symphony Hall. The Hatch Room on the orchestra level and the Cabot-Cahners Room on the first-balcony level serve drinks starting one hour before each performance. For the Friday-afternoon concerts, both rooms open at noon, with sandwiches available until concert time.

BOSTON SYMPHONY BROADCASTS: Friday-afternoon concerts of the Boston Symphony Orchestra are broadcast live in the Boston area by WGBH 89.7 FM. Saturday-evening concerts are broadcast live by WCRB 102.5 FM.

BSO FRIENDS: The Friends are donors to the Boston Symphony Orchestra Annual Fund. Friends receive *BSO*, the orchestra's newsletter, as well as priority ticket information and other benefits depending on their level of giving. For information, please call the Development Office at Symphony Hall weekdays between 9 a.m. and 5 p.m., (617) 638-9276. If you are already a Friend and you have changed your address, please inform us by sending your new and old addresses to the Development Office, Symphony Hall, Boston, MA 02115. Including your patron number will assure a quick and accurate change of address in our files.

BUSINESS FOR BSO: The BSO's Business Leadership Association program makes it possible for businesses to participate in the life of the Boston Symphony Orchestra through a variety of original and exciting programs, among them "Presidents at Pops," "A Company Christmas at Pops," and special-event underwriting. Benefits include corporate recognition in the BSO program book, access to the Beranek Room reception lounge, and priority ticket service. For further information, please call the Corporate Programs Office at (617) 638-9466.

THE SYMPHONY SHOP is located in the Cohen Wing at the West Entrance on Huntington Avenue and is open Tuesday through Friday from 11 a.m. until 4 p.m.; Saturday from noon until 6 p.m.; and from one hour before each concert through intermission. The Symphony Shop features exclusive BSO merchandise, including the Symphony Lap Robe, calendars, coffee mugs, an expanded line of BSO apparel and recordings, and unique gift items. The Shop also carries children's books and musical-motif gift items. A selection of Symphony Shop merchandise is also available online at www.bso.org and, during concert hours, outside the Cabot-Cahners Room. All proceeds benefit the Boston Symphony Orchestra. For further information and telephone orders, please call (617) 638-9383.

2005-2006 SEASON

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"Made in America, Born in Boston"

MARCH 25, 2006 @ 10:15am
MARCH 25, 2006 @ noon

The Boston Symphony Orchestra is celebrating its 125th Anniversary this season! This program is a sampling of pieces premiered by the BSO, all by American composers, which have become classics in the repertoire, including Aaron Copland's "Fanfare for the Common Man."

SPECIAL FAMILY CONCERT
APRIL 8, 2006 @ noon
Keith Lockhart, conductor
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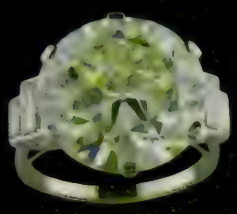
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One day, after giving her time stuffing envelopes, Miss Finnerty asked how she could leave a gift to the BSO in her will, thereby becoming a Walter Piston Society Member. She was told to add the wording, "I hereby bequeath the sum of $_____ to the Boston Symphony Orchestra, Symphony Hall, Boston, MA 02115, tax ID #04-2103550."

She certainly followed up on those instructions. After her death, Miss Finnerty's estate gave the BSO more than $1 million to endow the Assistant Conductor chair in perpetuity.

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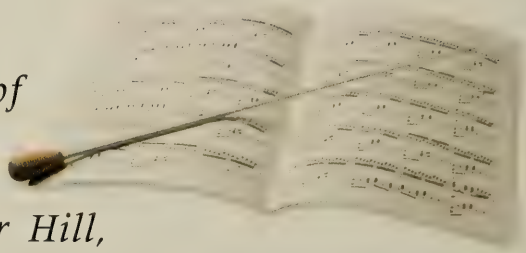
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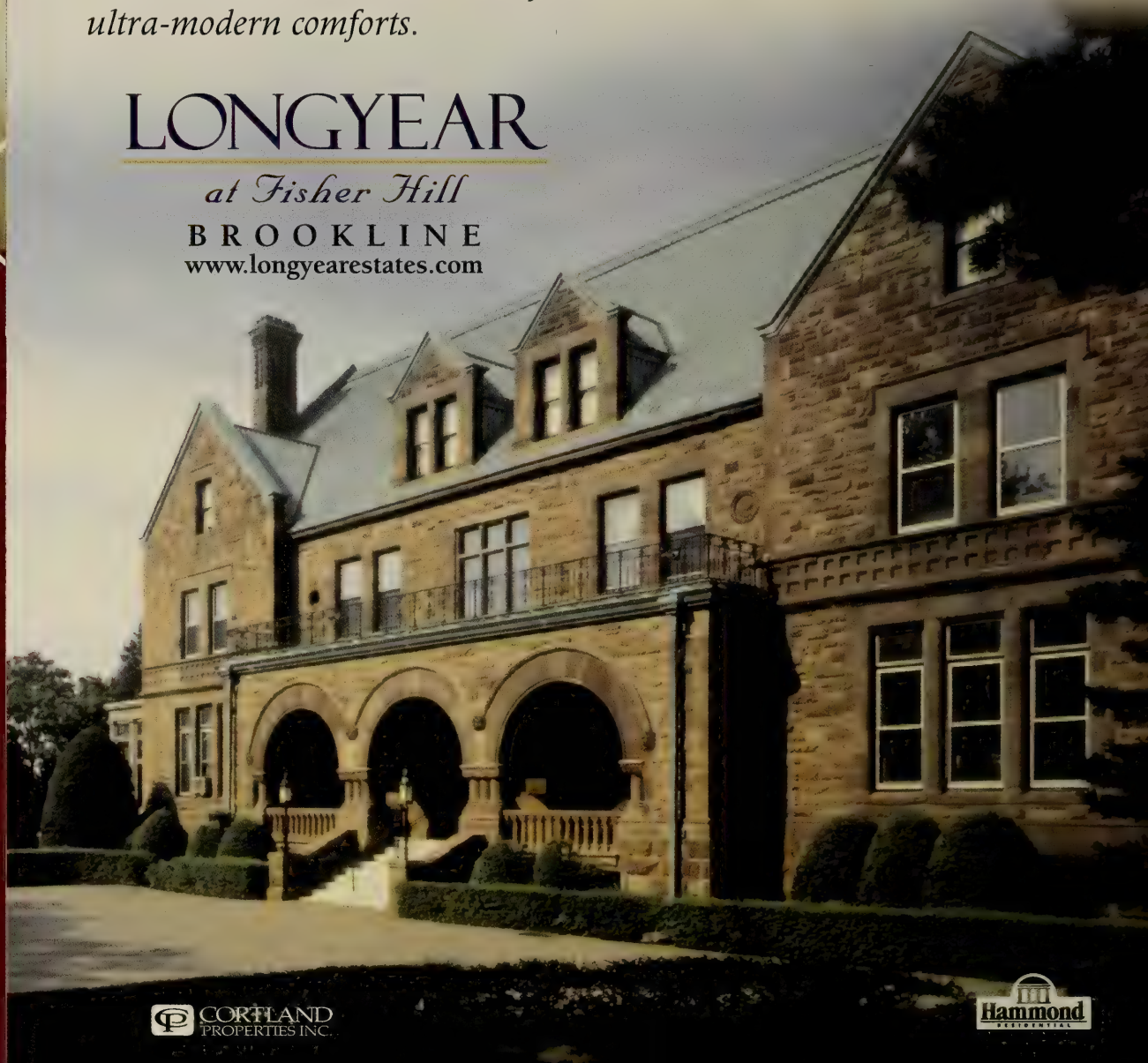
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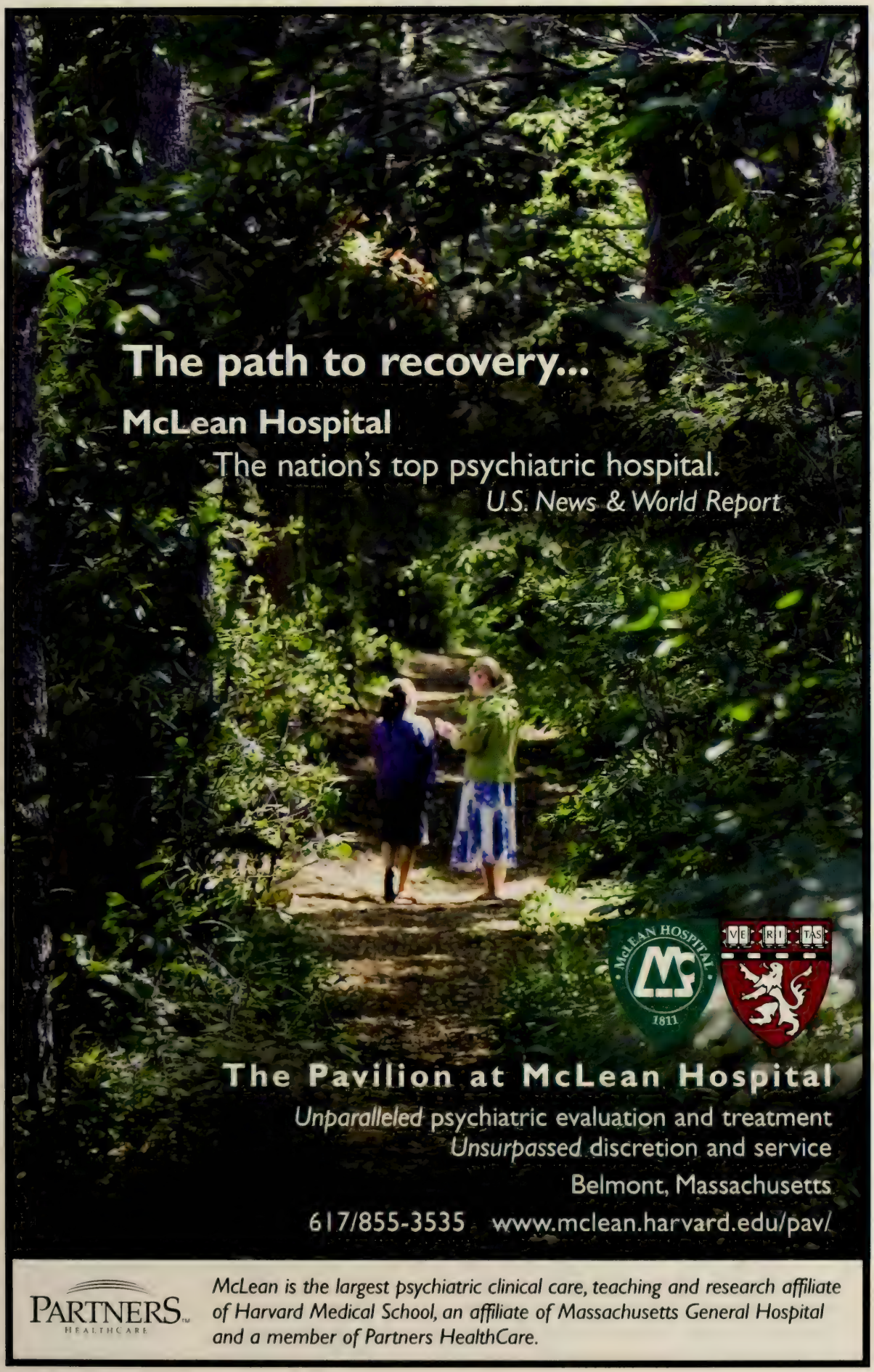
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This week's Pre-Concert Talks are given by Helen Greenwald, New England Conservatory of Music.

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BSO

Manuscripts on Display in Symphony Hall

BSO concertgoers have a special opportunity to see the autograph manuscripts of three works commissioned for the Boston Symphony Orchestra that were performed here under James Levine last month. Among the items in this season's BSO Archives exhibit marking the orchestra's 125th anniversary are the autograph manuscripts of Stravinsky's *Symphony of Psalms*, Bartók's Concerto for Orchestra, and Dutilleux's Symphony No. 2, *Le Double*. The Bartók and Dutilleux manuscripts are on loan to the BSO from the Serge Koussevitzky Music Foundation Collection of the Library of Congress in Washington, D.C. The Stravinsky manuscript can be seen in the first-balcony display case, audience-right, at the end of the corridor nearest the stage. The Bartók manuscript is in the first-balcony display case, also audience-right, at the opposite end of the same corridor. The Dutilleux manuscript can be found on the orchestra level, audience-right, at the end of the Massacbusetts Avenue corridor (up the steps) near the entry-door to the backstage area.

Tanglewood 2006

The Boston Symphony Orchestra has announced details of its 2006 Tanglewood season, which will mark James Levine's second summer as BSO music director. Highlights of Mr. Levine's 2006 Tanglewood season will include Beethoven's Ninth Symphony (part of the BSO's Tanglewood opener on July 7), Schoenberg's *Gurrelieder* (July 14), concert performances of Mozart's *Don Giovanni* (July 22, part of a BSO all-Mozart weekend marking the 250th anniversary of the composer's birth) and Strauss's *Elektra* (the latter with the Tanglewood Music Center Orchestra, on July 15), and the American stage premiere (also with TMC forces) of Elliott Carter's opera *What Next?* (July 27 and 28).

Also this summer, BSO Music Director Laureate Seiji Ozawa returns to the BSO podium for the first time since stepping down as music director following his farewell concerts with the BSO at Tanglewood in 2002. Mr. Ozawa will conduct (on August 5) Mahler's Symphony No. 2, *Resurrection*, a work with which he enjoyed major success both at home and on tour during his 29-year tenure as BSO music director. In addition, Bernard Haitink will lead the BSO in two programs (July 8 and 9), marking his first Tanglewood appearance since 2001, as well as the first time the BSO's Music Director, Music Director Laureate, and Conductor Emeritus will appear together in the same season with their current BSO titles.

Other highlights of the 2006 Tanglewood season will include the complete cycle of Beethoven piano sonatas performed in eight concerts by acclaimed American pianist Garrick Ohlsson; the five Beethoven piano concertos with five different pianists (Emanuel Ax, Yefim Bronfman, Imogen Cooper, André Watts, and Christian Zacharias); the complete Mozart violin concertos with Gidon Kremer and his Kremerata Baltica, and concerto performances featuring Joshua Bell, Hilary Hahn, Yo-Yo Ma, Midori, Gil Shaham, and Jean-Yves Thibaudet with the BSO, as well as three Boston Pops concerts (including the annual Film Night), Tanglewood on Parade (with James Levine joining Keith Lock-

Individual tickets are on sale for all concerts in the BSO's 2005-2006 season. For specific information on purchasing tickets by phone, online, by mail, or in person at the Symphony Hall box office, please see page 63 of this program book.

hart and John Williams on the podium), the annual Festival of Contemporary Music, Tanglewood's Labor Day Weekend Jazz Festival, and a full schedule of concerts by the young musicians of the Tanglewood Music Center.

Tickets for the 2006 Tanglewood season will go on sale to the public on Sunday, February 12, at which time season brochures will be available, and by which time the complete Tanglewood 2006 schedule will have been posted on the BSO's website, www.bso.org.

Elliott Carter's "Boston Concerto" Newly Available on CD

A recording of Elliott Carter's BSO-commissioned *Boston Concerto* (2002), which James Levine led here in December on his program of four works written for the BSO, was issued last month on a Bridge compact disc (Bridge CD 9184) with Oliver Knussen conducting the BBC Symphony Orchestra. Also on the disc are Carter's *Dialogues* (2003), with Knussen leading the London Sinfonietta and pianist Nicolas Hodges; Carter's Cello Concerto, with Knussen, the BBC Symphony Orchestra, and cellist Fred Sherry, and Carter's *ASKO Concerto* (2000) for chamber ensemble, with Knussen conducting the Asko Ensemble. The recordings date from January 2004 (*Dialogues*), April 2004 (the *Boston Concerto* and Cello Concerto), and April 2000 (the *ASKO Concerto*, the latter recorded live at the Concertgebouw in Amsterdam).

Pre-Concert Talks

Pre-Concert Talks available free of charge to BSO ticket holders precede all Boston Symphony concerts and Open Rehearsals, starting at 6:45 p.m. prior to evening concerts, 12:15 p.m. prior to Friday-afternoon concerts, one hour before the start of morning and evening Open Rehearsals, and at 1:45 p.m. prior to Sunday-afternoon concerts. Given by a variety of distinguished speakers from Boston's musical community, these informa-

On Display in Symphony Hall

This season's BSO Archives exhibit marks the 125th anniversary of the Boston Symphony Orchestra. In addition to the many important photographs, letters, and scores from the BSO Archives that fill the exhibit cases throughout Symphony Hall to document the BSO's founding in 1881 and its 125-year history, the BSO has received on loan from the Library of Congress's Music Division the original manuscript scores for two pieces closely associated with the BSO—Béla Bartók's Concerto for Orchestra, commissioned by the Koussevitzky Music Foundation and given its world premiere by Serge Koussevitzky and the BSO on December 1, 1944; and Henri Dutilleux's Symphony No. 2, commissioned jointly by the BSO and the Koussevitzky Music Foundation and given its world premiere by the BSO under Charles Munch on December 11, 1959. Also among the important artifacts on display throughout the season are the original manuscript of Igor Stravinsky's *Symphony of Psalms* (a BSO 50th-anniversary commission) and the score of Beethoven's *Missa Solemnis*, just recently returned to the BSO, that was used for Symphony Hall's inaugural concert on October 15, 1900.



Shown here is a plaster relief of a Bacchic procession mounted originally in Symphony Hall in the early 1900s, then taken down in the early 1980s and left to languish in Symphony Hall's basement for more than twenty years. The restoration of the plaster relief by Carol Snow and Nina Vinogradskaya and its reinstallation by Mystic Scenic Studios were made possible through a gift from Deborah M. Hauser.

tive half-hour talks include recorded examples from the music being performed. This week, Helen Greenwald of the New England Conservatory of Music discusses Tan Dun and Bruckner (January 5-10). In the weeks ahead, BSO Director of Program Publications Marc Mandel discusses Schumann, Berlioz, and the new BSO 125th Anniversary Commission by Jonathan Dawe (January 12-17), Jan Swafford of Tufts University discusses Beethoven's *Missa Solemnis* (January 19-21), and Reinhold Brinkmann of Harvard University discusses the Boston Symphony Chamber Players' Beethoven/Schoenberg program that will feature James Levine with guest soloists Anja Silja and Matthew Polenzani (Sunday afternoon, January 22, at Symphony Hall).

Boston Symphony Chamber Players at Jordan Hall
Sunday, January 8, at 3 p.m.

The Boston Symphony Chamber Players perform the second of their four 2005-06 Sunday-afternoon concerts at Jordan Hall at the New England Conservatory this Sunday, January 8, at 3 p.m. The program includes Stravinsky's *Dumbarton Oaks* Concerto, Copland's *Quiet City* for trumpet, oboe, and strings, Bach's *Brandenburg* Concerto No. 3, and Copland's *Appalachian Spring* in its original chamber version for thirteen instruments. BSO Assistant Conductor Ludovic Morlot joins the Chamber Players to lead the works by Stravinsky and Copland. Single tickets are $30, $22, and $17. Tickets may be purchased through SymphonyCharge at (617) 266-1200, at the Symphony Hall box office, or online at www.bso.org. On the day of the concert, tickets are available only at the Jordan Hall box office, 30 Gainsborough Street.

Chamber Music Teas at Symphony Hall

The BSO is pleased to continue offering its popular Chamber Music Teas featuring members of the Boston Symphony Orchestra on six non-Symphony Friday afternoons at 2:30 p.m. in the Cabot-Cahners Room of Symphony Hall. Chamber Music Teas offer tea and coffee, baked refreshments, and an hour-long chamber music performance. Doors open at 1:30 p.m. and the concert starts at 2:30 p.m. The remaining Chamber Music Teas this season are scheduled for February 24, March 24, and May 5. For more information, or to order tickets, please call SymphonyCharge at (617) 266-1200.

Ticket Resale

Please remember that subscribers unable to attend a particular BSO concert in their series may call (617) 638-9426 up to one hour before the concert to make their tickets available for resale. This not only helps bring needed revenue to the orchestra, it also makes your seat available to someone who might otherwise be unable to attend the concert. You will receive a mailed receipt acknowledging your tax-deductible contribution within three weeks of your call.

In Case of Snow...

To find out the status of a Boston Symphony concert and options available to you in case of a snow emergency, BSO subscribers and patrons may call a special Symphony Hall number. Just dial (617) 638-9495 at any time for a recorded message regarding the current status of a concert. Please note, too, that ticket refunds will only be offered for concerts that are cancelled.

Comings and Goings...

Please note that latecomers will be seated by the patron service staff during the first convenient pause in the program. In addition, please also note that patrons who leave the hall during the performance will not be allowed to reenter until the next convenient pause in the program, so as not to disturb the performers or other audience members while the concert is in progress. We thank you for your cooperation in these matters.

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A Brief History of the Boston Symphony Orchestra

Now in its 125th season, the Boston Symphony Orchestra gave its inaugural concert on October 22, 1881, and has continued to uphold the vision of its founder, the businessman, philanthropist, Civil War veteran, and amateur musician Henry Lee Higginson, for well over a century. The Boston Symphony Orchestra has performed throughout the United States, as well as in Europe, Japan, Hong Kong, South America, and China; in addition, it reaches audiences numbering in the millions through its performances on radio, television, and recordings. It plays an active role in commissioning new works from today's most important composers; its summer season at Tanglewood is regarded as one of the world's most important music festivals; it helps develop the audience of the future through BSO Youth Concerts and through a variety of outreach programs involving the entire Boston community; and, during the Tanglewood season, it sponsors the Tanglewood Music Center, one of the world's most important training grounds for young composers, conductors, instrumentalists, and vocalists. The orchestra's virtuosity is reflected in the concert and recording activities of the Boston Symphony Chamber Players, one of the world's most distinguished chamber ensembles made up of a major symphony orchestra's principal players, and the activities of the Boston Pops Orchestra have established an international standard for the performance of lighter kinds of music. Overall, the mission of the Boston Symphony Orchestra is to foster and maintain an organization dedicated to the making of music consonant with the highest aspirations of musical art, creating performances and providing educational and training programs at the highest level of excellence. This is accomplished with the continued support of its audiences, governmental assistance on both the federal and local levels, and through the generosity of many foundations, businesses, and individuals.



Major Henry Lee Higginson, founder of the Boston Symphony Orchestra

Henry Lee Higginson dreamed of founding a great and permanent orchestra in his home town of Boston for many years before that vision approached reality in the spring of 1881. The following October the first Boston Symphony Orchestra concert was given under the direction of conductor Georg Henschel, who would remain as music director until 1884. For nearly twenty years Boston Symphony concerts were held in the Old Boston Music Hall; Symphony Hall, one of the world's most highly regarded concert halls, was opened on October 15, 1900. The BSO's 2000-01 season celebrated the cen-

BSO Archives



The first photograph, actually a collage, of the Boston Symphony Orchestra under Georg Henschel, taken 1882

tennial of Symphony Hall, and the rich history of music performed and introduced to the world at Symphony Hall since it opened over a century ago.

Georg Henschel was succeeded by a series of German-born and -trained conductors —Wilhelm Gericke, Arthur Nikisch, Emil Paur, and Max Fiedler—culminating in the appointment of the legendary Karl Muck, who served two tenures as music director, 1906-08 and 1912-18. Meanwhile, in July 1885, the musicians of the Boston Symphony had given their first "Promenade" concert, offering both music and refreshments, and fulfilling Major Higginson's wish to give "concerts of a lighter kind of music." These concerts, soon to be given in the springtime and renamed first "Popular" and then "Pops," fast became a tradition.



Rush ticket line at Symphony Hall, probably in the 1930s

In 1915 the orchestra made its first transcontinental trip, playing thirteen concerts at the Panama-Pacific Exposition in San Francisco. Recording, begun with the Victor Talking Machine Company (the predecessor to RCA Victor) in 1917, continued with increasing frequency. In 1918 Henri Rabaud was engaged as conductor. He was succeeded the following year by Pierre Monteux. These appointments marked the beginning of a French-oriented tradition which would be maintained, even during the Russian-born Serge Koussevitzky's time, with the employment of many French-trained musicians.

The Koussevitzky era began in 1924. His extraordinary musicianship and electric personality proved so enduring that he served an unprecedented term of twenty-five years. The BSO's first live concert broadcasts, privately funded, ran from January 1926 through the 1927-28 season. Broadcasts continued sporadically in the early 1930s, regular live Boston Symphony broadcasts being initiated in October 1935. In 1936 Koussevitzky led the orchestra's first concerts in the Berkshires; a year later he and the players took up annual summer residence at Tanglewood. Koussevitzky passionately shared Major Higginson's dream of "a good honest school for musicians," and in 1940 that dream was realized with the founding of the Berkshire Music Center (now called the Tanglewood Music Center).

In 1929 the free Esplanade concerts on the Charles River in Boston were inaugurated by Arthur Fiedler, who had been a member of the orchestra since 1915 and who in 1930 became the eighteenth conductor of the Boston Pops, a post he would hold for half a

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century, to be succeeded by John Williams in 1980. The Boston Pops Orchestra celebrated its hundredth birthday in 1985 under Mr. Williams's baton. Keith Lockhart began his tenure as twentieth conductor of the Boston Pops in May 1995, succeeding Mr. Williams.

Charles Munch followed Koussevitzky as music director of the Boston Symphony Orchestra in 1949. Munch continued Koussevitzky's practice of supporting contemporary composers and introduced much music from the French repertory to this country. During his tenure the orchestra toured abroad for the first time and its continuing series of Youth Concerts was initiated under the leadership of Harry Ellis Dickson. Erich Leinsdorf began his seven-year term as music director in 1962. Leinsdorf presented numerous premieres, restored many forgotten and neglected works to the repertory, and, like his two predecessors, made many recordings for RCA; in addition, many concerts were televised under his direction. Leinsdorf was also an energetic director of the Tanglewood Music Center; under his leadership a full-tuition fellowship program was established. Also during these years, in 1964, the Boston Symphony Chamber Players were founded. William Steinberg succeeded Leinsdorf in 1969. He conducted a number of American and world premieres, made recordings for Deutsche Grammophon and RCA, appeared regularly on television, led the 1971 European tour, and directed concerts on the east coast, in the south, and in the midwest.



Symphony Hall in the early 1940s, with the main entrance still on Huntington Avenue, before the intersection of Massachusetts and Huntington avenues was reconstructed so the Green Line could run underground

Seiji Ozawa became the BSO's thirteenth music director in the fall of 1973, following a year as music adviser and three years as an artistic director at Tanglewood. His historic twenty-nine-year tenure, from 1973 to 2002, exceeded that of any previous BSO conductor; in the summer of 2002, at the completion of his tenure, he was named Music Director Laureate. Besides maintaining the orchestra's reputation worldwide, Ozawa reaffirmed the BSO's commitment to new music through the commissioning of many new works (including commissions marking the BSO's centennial in 1981 and the TMC's fiftieth anniversary in 1990), played an active role at the Tanglewood Music Center, and further expanded the BSO's recording activities. In 1995 he and the BSO welcomed Bernard Haitink as Principal Guest Conductor. Named Conductor Emeritus in 2004, Mr. Haitink has led the BSO in Boston, New York, at Tanglewood, and on tour in Europe, and has also recorded with the orchestra.

In the fall of 2001, James Levine was named to succeed Seiji Ozawa as music director. Maestro Levine began his tenure as the BSO's fourteenth music director—and the first American-born conductor to hold that position—in the fall of 2004. His wide-ranging programs balance great orchestral, operatic, and choral classics with equally significant music of the 20th and 21st centuries, including newly commissioned works from such important American composers as Milton Babbitt, Elliott Carter, John Harbison, Peter Lieberson, and Charles Wuorinen. He also appears as pianist with the Boston Symphony Chamber Players, conducts the Tanglewood Music Center Orchestra, and works with the TMC Fellows in classes devoted to orchestral repertoire, Lieder, and opera.

Today the Boston Symphony Orchestra, Inc., presents more than 250 concerts annually. It is an ensemble that has richly fulfilled Henry Lee Higginson's vision of a great and permanent orchestra in Boston.

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A Brief History of Symphony Hall

The first home of the Boston Symphony Orchestra was the old Boston Music Hall, which stood downtown where the Orpheum Theatre now stands, held about 2,400 seats, and was threatened in 1893 by the city's road-building/rapid transit project. That summer, the BSO's founder, Major Henry Lee Higginson, organized a corporation to finance a new and permanent home for the orchestra. On October 15, 1900—some seven years and $750,000 later—the new hall was opened. The inaugural gala concluded with a performance of Beethoven's *Missa Solemnis* under the direction of then music director Wilhelm Gericke.

At Higginson's insistence, the architects—McKim, Mead & White of New York—engaged Wallace Clement Sabine, a young assistant professor of physics at Harvard, as their acoustical consultant, and Symphony Hall became the first auditorium designed in accordance with scientifically-derived acoustical principles. It is now ranked as one of the three best concert halls in the world, along with Amsterdam's Concertgebouw and Vienna's Musikverein. Bruno Walter called it "the most noble of American concert halls," and Herbert von Karajan, comparing it to the Musikverein, noted that "for much music, it is even better...because of the slightly lower reverberation time."



BSO conductor Wilhelm Gericke, who led the Symphony Hall inaugural concert

Symphony Hall is 61 feet high, 75 feet wide, and 125 feet long from the lower back wall to the front of the stage. The walls of the stage slope inward to help focus the sound. The side balconies are shallow so as not to trap any of the sound, and though the rear balconies are deeper, sound is properly reflected from the back walls. The recesses of the coffered ceiling help distribute the sound throughout the hall, as do the statue-filled niches along the three sides. The auditorium itself is centered within the building, with corridors and offices insulating it from noise outside. The leather seats are the ones installed for the hall's opening in 1900. With the exception of the wood floors, the hall is built of brick, steel, and plaster, with only a moderate amount of decoration, the original, more ornate plans for the building's exterior having been much simplified as a cost-reducing measure. But as architecture critic Robert Campbell has observed, upon penetrating the "outer carton" one discovers "the gift within—the lovely ornamented interior, with its delicate play of grays, its statues, its hint of giltwork, and, at concert time, its sculptural glitter of instruments on stage."

Symphony Hall was designed so that the rows of seats could be replaced by tables for Pops concerts. For BSO concerts, the hall seats 2,625. For Pops concerts, the capacity is 2,371, including 241 small tables on the main floor. To accommodate this flexible system—an innovation in 1900—an elevator, still in use, was built into the Symphony Hall floor. Once a year the five Symphony Hall chandeliers are lowered to the floor and all 394 lightbulbs are changed. The sixteen replicas of Greek and Roman statues—ten of mythical subjects, six of actual historical figures—are related to music, art, and literature. The statues were donated by a committee of 200 Symphony-goers and cast by P.P. Caproni and Brother, Boston, makers of plaster reproductions for public buildings and art schools. They were not ready for the opening concert, but appeared one by one during the first two seasons.



Architect's watercolor rendering of Symphony Hall prior to its construction

The Symphony Hall organ, an Aeolian-Skinner designed by G. Donald Harrison and

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installed in 1949, is considered one of the finest concert hall organs in the world. The console was autographed by Albert Schweitzer, who expressed his best wishes for the organ's tone. There are more than 4,800 pipes, ranging in size from 32 feet to less than six inches and located behind the organ pipe facade visible to the audience. The organ was commissioned to honor two milestones in 1950: the fiftieth anniversary of the hall's opening, and the 200th anniversary of the death of Johann Sebastian Bach. The 2004-2005 season brought the return to use of the Symphony Hall organ following a two-year renovation process by the firm of Foley-Baker, Inc., based in Tolland, CT.

Two radio booths used for the taping and broadcasting of concerts overlook the stage at audience-left. For recording sessions, equipment is installed in an area of the basement. The hall was completely air-conditioned during the summer of 1973, and in 1975 a six-passenger elevator was installed in the Massachusetts Avenue stairwell.



From 1906

Symphony Hall has been the scene of more than 250 world premieres, including major works by Samuel Barber, Béla Bartók, Elliott Carter, Aaron Copland, Henri Dutilleux, George Gershwin, Sofia Gubaidulina, John Harbison, Walter Piston, Sergei Prokofiev, Roger Sessions, Igor Stravinsky, Michael Tippett, John Williams, and Ellen Taaffe Zwilich. For many years the biggest civic building in Boston, it has also been used for many purposes other than concerts, among them the First Annual Automobile Show of the Boston Automobile Dealers' Association (1903), the Boston premiere of Cecil B. De Mille's film version of *Carmen* starring Geraldine Farrar (1915), the Boston Shoe Style Show (1919), a debate on American participation in the League of Nations (1919), a lecture/demonstration by Harry Houdini debunking spiritualism (1925), a spelling bee sponsored by the *Boston Herald* (1935), Communist Party meetings (1938-40; 1945), Jordan Marsh-sponsored fashion shows "dedicated to the working woman" (1940s), and all the inaugurations of former longtime Boston mayor James Michael Curley.

A couple of interesting points for observant concertgoers: The plaques on the proscenium arch were meant to be inscribed with the names of great composers, but the hall's original directors were able to agree unanimously only on Beethoven, so his remains the only name above the stage. The ornamental initials "BMH" in the staircase railings on the Huntington Avenue side (originally the main entrance) reflect the original idea to name the building Boston Music Hall, but the old Boston Music Hall, where the BSO had performed since its founding in 1881, was not demolished as planned, and a decision on a substitute name was not reached until Symphony Hall's opening.

In 1999, Symphony Hall was designated and registered by the United States Department of the Interior as a National Historic Landmark, a distinction marked in a special ceremony at the start of the 2000-01 season. In the 2000-01 season, the Boston Symphony Orchestra marked the centennial of its home, renewing Symphony Hall's role as a crucible for new music activity, as a civic resource, and as a public gathering place. The programming and celebratory events included world premieres of works commissioned by the BSO, the first steps of a new master plan that will strengthen Symphony Hall's public presence, and the launching of an initiative that will ultimately extend the sights and sounds of Symphony Hall via the internet. The Symphony Hall Centennial Season brought not only a commemoration, but a second inauguration. Symphony Hall was built for the purpose of expanding the presence of orchestral music here and now—a mission the BSO continues to carry forward into today's world and the world of tomorrow.

JAMES LEVINE


Koichi Miura

The 2005-06 season is James Levine's second as Music Director of the Boston Symphony Orchestra. Named Music Director Designate in October 2001, he is the orchestra's fourteenth music director since the BSO's founding in 1881, and the first American-born conductor to hold that position. Highlights of his twelve BSO programs for 2005-06 (three of which also go to Carnegie Hall in New York) include a season-opening all-French program (works by Berlioz, Debussy, Milhaud, and Saint-Saëns) celebrating the BSO's longstanding tradition of performing the French orchestral repertoire; historic works by Bartók, Debussy, Dutilleux, and Stravinsky given their world or American premieres by the BSO in the course of the past century; newly commissioned works from Elliott Carter, Jonathan Dawe, and Peter Lieberson; and five of eleven programs (to be divided between the BSO's 2005-06 and 2006-07 seasons) juxtaposing works by Beethoven and Schoenberg. Also in 2005-06, Mr. Levine will appear as both pianist and conductor in a Beethoven/Schoenberg program (featuring soprano Anja Silja and tenor Matthew Polenzani) with the Boston Symphony Chamber Players, and he will lead the BSO on tour in Chicago, Newark (at the New Jersey Performing Arts Center), Philadelphia, and Washington, D.C. This past summer at Tanglewood, Mr. Levine led concerts with the Boston Symphony Orchestra and the Tanglewood Music Center Orchestra, and worked with the TMC's Conducting and Vocal Fellows in classes devoted to orchestral repertoire, Lieder, and opera. Maestro Levine made his BSO debut in April 1972; he has since led the orchestra in repertoire ranging from Haydn, Mozart, Schumann, Brahms, Dvořák, Verdi, Mahler, and Debussy to music of Babbitt, Cage, Carter, Harbison, Ligeti, Sessions, and Wuorinen.

James Levine is also Music Director of the Metropolitan Opera, where, in the thirty-four years since his debut there, he has developed a relationship with that company unparalleled in its history and unique in the musical world today. All told at the Met he has led more than 2,000 performances of 80 different operas. His 2005-06 Met season includes a special Opening Night Gala, a new production of Donizetti's *Don Pasquale*, revivals of *Così fan tutte*, *Falstaff*, *Fidelio*, *Lohengrin*, *Parsifal*, and *Wozzeck*, and, to close the season, a gala concert honoring departing general manager Joseph Volpe, as well as three concerts each at Carnegie with the MET Orchestra (including a world premiere in May by Charles Wuorinen) and MET Chamber Ensemble (including a New York premiere in October by Elliott Carter). Also this season at Carnegie, he celebrates Milton Babbitt's ninetieth birthday in May with a program made entirely of that composer's music. Mr. Levine inaugurated the "Metropolitan Opera Presents" television series for PBS in 1977, founded its Young Artist Development Program in 1980, returned Wagner's complete *Der Ring des Nibelungen* to the repertoire in 1989 (in the Met's first integral cycles in 50 years), and reinstated recitals and concerts with Met artists at the opera house—a former Metropolitan tradition. Expanding on that tradition, he and the MET Orchestra began touring in concert in 1991, and have since performed around the world.

Outside the United States, Mr. Levine's activities are characterized by his intensive and enduring relationships with Europe's most distinguished musical organizations, especially the Berlin Philharmonic, the Vienna Philharmonic, and the summer festivals in Salzburg (1975-1993) and Bayreuth (1982-98). He was music director of the UBS Verbier Festival Orchestra from its founding in 2000 and, before coming to





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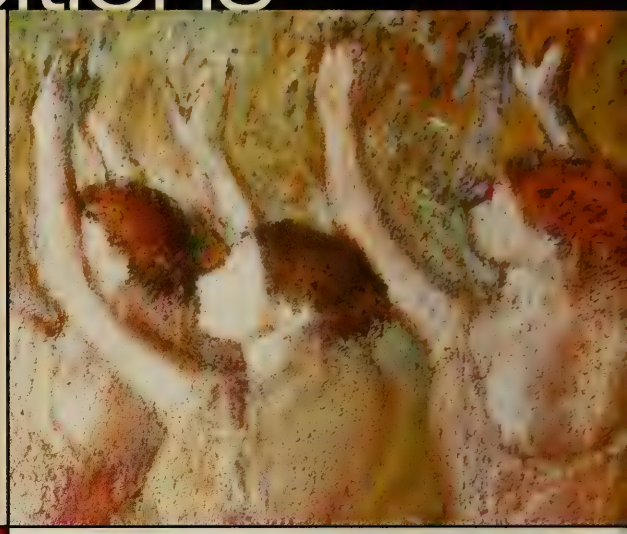
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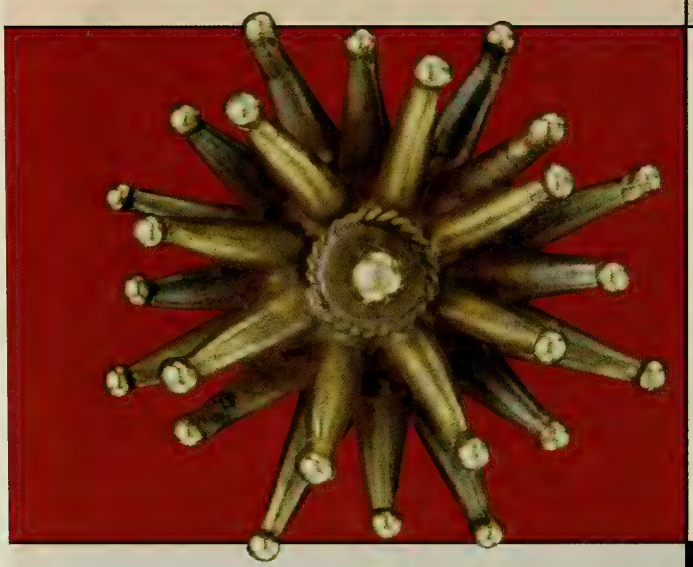


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Boston, was chief conductor of the Munich Philharmonic from 1999 to 2004. In the United States he led the Chicago Symphony Orchestra for twenty summers as music director of the Ravinia Festival (1973-1993) and, concurrently, was music director of the Cincinnati May Festival (1973-1978). Besides his many recordings with the Metropolitan Opera and the MET Orchestra, he has amassed a substantial discography with such leading ensembles as the Berlin Philharmonic, Chicago Symphony, London Symphony, Philharmonia Orchestra, Munich Philharmonic, Dresden Staatskapelle, Philadelphia Orchestra, and Vienna Philharmonic. Over the last thirty years he has made more than 200 recordings of works ranging from Bach to Babbitt. Maestro Levine is also active as a pianist, performing chamber music and in collaboration with many of the world's great singers.

Born in Cincinnati, Ohio, on June 23, 1943, James Levine studied piano from age four and made his debut with the Cincinnati Symphony at ten, as soloist in Mendelssohn's D minor piano concerto. He was a participant at the Marlboro Festival in 1956 (including piano study with Rudolf Serkin) and at the Aspen Music Festival and School (where he would later teach and conduct) from 1957. In 1961 he entered the Juilliard School, where he studied conducting with Jean Morel and piano with Rosina Lhévinne (continuing on his work with her at Aspen). In 1964 he took part in the Ford Foundation-sponsored "American Conductors Project" with the Baltimore Symphony Orchestra and Alfred Wallenstein, Max Rudolf, and Fausto Cleva. As a direct result of his work there, he was invited by George Szell, who was on the jury, to become an assistant conductor (1964-1970) at the Cleveland Orchestra—at twenty-one, the youngest assistant conductor in that orchestra's history. During his Cleveland years, he also founded and was music director of the University Circle Orchestra at the Cleveland Institute of Music (1966-72).

James Levine was the first recipient (in 1980) of the annual Manhattan Cultural Award and in 1986 was presented with the Smetana Medal by the Czechoslovak government, following performances of the composer's *Má Vlast* in Vienna. He was the subject of a *Time* cover story in 1983, was named "Musician of the Year" by *Musical America* in 1984, and has been featured in a documentary in PBS's "American Masters" series. He holds numerous honorary doctorates and other international awards. In recent years Mr. Levine has received the Award for Distinguished Achievement in the Arts from New York's Third Street Music School Settlement; the Gold Medal for Service to Humanity from the National Institute of Social Sciences; the Lotus Award ("for inspiration to young musicians") from Young Concert Artists; the Anton Seidl Award from the Wagner Society of New York; the Wilhelm Furtwängler Prize from Baden-Baden's Committee for Cultural Advancement; the George Jellinek Award from WQXR in New York; the Goldenes Ehrenzeichen from the cities of Vienna and Salzburg; the Crystal Award from the World Economic Forum in Davos, Switzerland; America's National Medal of Arts and Kennedy Center Honors, and the 2005 Award for Distinguished Service to the Arts from the American Academy of Arts and Letters.



Michael Lutch



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Marc Jeanneret

*Mark Ludwig

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Principal
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Dennis Roy
Joseph and Jan Brett Hearne chair

John Salkowski
Erich and Edith Heymans chair

*James Orleans

*Participating in a system of rotated seating
‡On sabbatical leave
§Substitute player

*Todd Seeber
Eleanor L. and Levin H. Campbell chair, fully funded in perpetuity
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*Benjamin Levy

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Principal
Walter Piston chair, endowed in perpetuity in 1970
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Elizabeth Ostling
Associate Principal
Marian Gray Lewis chair, fully funded in perpetuity

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Principal
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James and Tina Collias chair
Keisuke Wakao
Assistant Principal
Elaine and Jerome Rosenfeld chair

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Robert Sheena
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Clarinets
William R. Hudgins
Principal
Ann S.M. Banks chair, endowed in perpetuity in 1977
Scott Andrews
Thomas Stemberg chair
Thomas Martin
Associate Principal & E-flat clarinet
Stanton W. and Elisabeth K. Davis chair, fully funded in perpetuity

Bass Clarinet
Craig Nordstrom
Farla and Harvey Chet Krentzman chair, fully funded in perpetuity

Bassoons
Richard Svoboda
Principal
Edward A. Taft chair, endowed in perpetuity in 1974
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Horns
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Charles Schlueter
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TAN DUN — *Water Concerto*

Prelude: Largo molto rubato
I. Adagio molto misterioso
II. Andante molto animato
III. Allegro molto agitato

CHRISTOPHER LAMB, percussion

This week's performances of Tan Dun's *Water Concerto* are supported in part by income from The Morton Margolis Fund in the BSO's endowment.

INTERMISSION

BRUCKNER — Symphony No. 7 in E

Allegro moderato
Adagio: Sehr feierlich und sehr langsam
[Very solemn and very slow]
Scherzo: Sehr schnell [Very fast]
Finale: Bewegt, doch nicht schnell
[Moving along, but not fast]

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Tan Dun
Water Concerto for water percussion and orchestra
(In Memory of Torū Takemitsu) (1999)

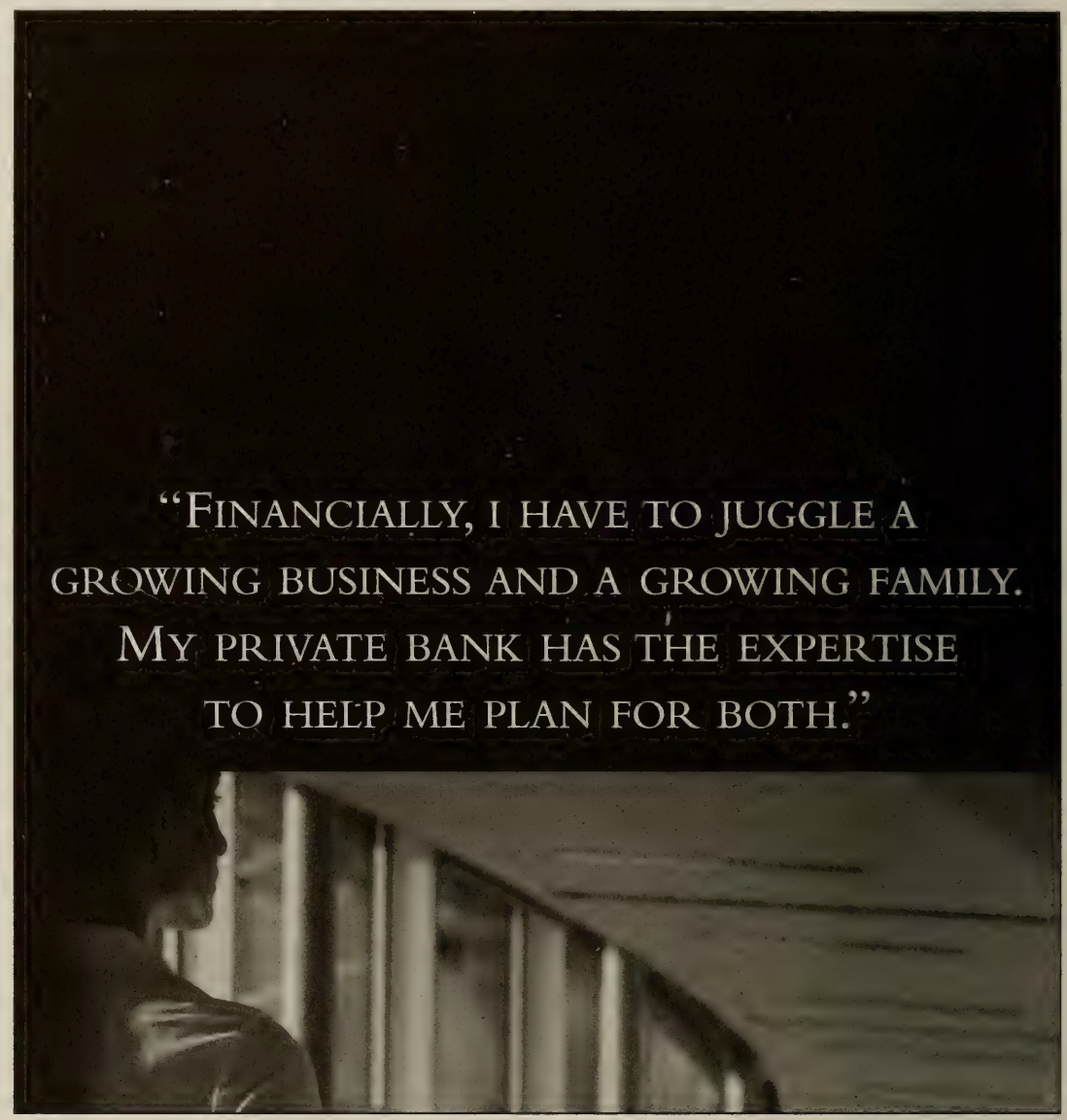


Tan Dun was born on August 18, 1957, in Simao, Hunan Province, China. Since 1986 he has lived primarily in New York City. His Water Concerto *(originally titled Concerto for Water Percussion and Orchestra [In Memory of Torū Takemitsu]) was commissioned by the New York Philharmonic as part of its Millennium Commissioning Project, supported by a grant from AT&T with additional support from the National Endowment for the Arts. New York Philharmonic principal percussionist Christopher Lamb was soloist with Kurt Masur conducting the New York Philharmonic in the first performances, which took place June 3, 4, 5, and 8, 1999, at Avery Fisher Hall in New York. These are the first performances by the Boston Symphony Orchestra. The solo percussionist's unusual battery of instruments includes two hemispherical water basins, a small bottle, a pair of water cup drums, water gong, four water drums (wooden bowls of different sizes floating upside down in basins of water), slinkyphone, long water tube with foam paddle, water shaker, four Agogo bells, sieve, vibraphone (prepared with coins taped to the bars), and waterphone, plus a double bass bow. In addition, the score of* Water Concerto *calls for two piccolos, two oboes, clarinet, bass clarinet, bassoon, contrabassoon, two horns, two B-flat trumpets, two trombones, tuba, timpani, percussion (two players: two hemispherical, transparent water basins, two water cup drums, two water gongs, two water tubes with foam paddles, two pairs of Agogo bells, two waterphones, two slapsticks), harp, and strings. The soloist is positioned at the front of the stage between the conductor and the audience for most of the performance, except while playing the vibraphone, which is placed at the rear of the stage behind the orchestra. The orchestral percussionists are placed on either side of the stage and at the front. Each percussionist's setup is equipped with lighting. The duration of the piece is about thirty-five minutes.*

The theatrical, even ritualistic aspects of Tan Dun's music, some of which are immediately apparent in his *Water Concerto*, have their roots in the composer's longstanding involvement with Chinese performance traditions, folk music, and folk ritual. His earliest musical experiences were with the folk music of rural Hunan Province, where he was raised. As a teenager his life, like that of so many others, was disrupted by the Cultural Revolution, and he was sent to the western provinces to plant rice. While there, he began collecting local folk songs and organized a performing group made up of whoever chose to play, on instruments ranging from homemade stone and wood percussion and bamboo flutes to kitchen pots and pans. The makeshift ensemble performed for weddings and funerals, ghost operas, and the like, and Tan Dun gained valuable experience in producing music on the fly using highly unusual means. Later he engaged in more formal musical activities as a violinist and arranger for a Peking Opera troupe.

Following the end of the Cultural Revolution in the late 1970s, Tan Dun attended Beijing's Central Conservatory for traditional musical training. One of his first experiences of music from the West was seeing a concert of the Boston Symphony Orchestra and Seiji Ozawa during the BSO's first visit to China in 1979. By the early 1980s he had received some recognition as a composer, but in 1983 performances of his music were banned for a time because of his inclusion of modern Western techniques. In 1986 he moved to New York to continue his studies at Columbia University, one of several Chinese who were drawn to the United States at the invitation of the important expatriate composer Chou Wen-chung. Since then his base of operations has been New York,

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although he still travels continually for performances and research. In his formal studies he learned the various techniques of the Western tradition through the study of music of Bartók, Schoenberg, and Stravinsky, and encountered the work of John Cage. The example of Cage's avant-garde methods and his embrace of both Eastern and Western artistic philosophies encouraged Tan Dun's global approach to music.



Chris Lee

Christopher Lamb and Tan Dun at the time of the "Water Concerto" premiere by the New York Philharmonic in June 1999

Tan has extended and enriched this aesthetic foundation with the use of technology and elements learned through exposure to many other cultures, perhaps most strikingly the media culture of the United States. Many of his works incorporate pre-recorded sound, electronics, amplification, computer controllers, stage lighting, film, or video, including the four *Orchestral Theatre* pieces and his *The Map: Concerto for Cello, Video, and Orchestra*. The latter, commissioned by the Boston Symphony Orchestra and premiered by the BSO with Yo-Yo Ma as soloist in February 2003 under the composer's direction, has a significant video element, mostly documentary footage collected by the composer of Chinese folk musicians from Hunan Province; the orchestra and soloist are synchronized to these recorded performances to create a true multimedia experience. (The BSO has also performed his *Symphony 1997: Heaven Earth Mankind*, which includes a set of Chinese ceremonial bells, and *Orchestra Theatre II: Re*, which calls for audience participation. The latter was performed at Tanglewood when Tan was director of the Festival of Contemporary Music there in summer 1999.)

Thus many of Tan Dun's works exhibit a surface dichotomy: the blending of ancient performance practices in the form of folk song and handmade instruments with the futuristic tools of 21st-century electronic culture. One can readily see, though, that like the folk musicians of rural China (or anywhere, really), many of today's musicians have applied the same sense of do-it-yourself exploration and rough-and-ready performance to the use of computers for the creation of sonic artifacts. Tan Dun's awareness of the essential correspondence of these two ostensibly divergent approaches allows him to integrate these two worlds in his work, along with the more specifically musical combination of Chinese music with traditional and modern European influences. Beyond composition, Tan Dun has been active as a conductor and organizer throughout the world, bringing the same multicultural awareness to his programming and performance.

In addition to *The Map*, two other works that gained Tan Dun significant recognition illustrate the dual but integrated nature of his music. His opera *Marco Polo* takes as its subject the historical figure epitomizing communication and cooperation between West and East. That piece won the composer the prestigious Grawemeyer Award in 1998. Easily his best-known work is his Academy Award-winning score for director Ang Lee's movie *Crouching Tiger, Hidden Dragon*, which achieved worldwide popular recognition and draws on myriad cultural sources, from Chinese folk legend to the Hong Kong action film to the tradition of the Hollywood love story. Tan Dun's score, which features Yo-Yo Ma, has an equally varied pedigree, drawing on Chinese and Western pop music

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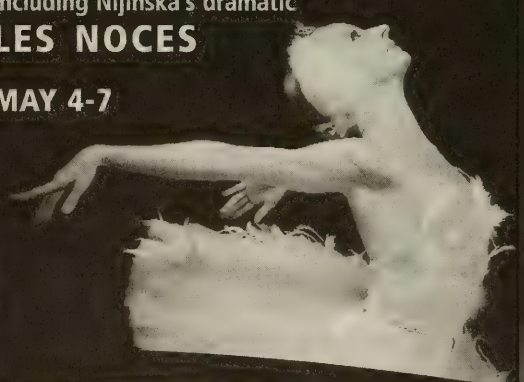
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and the rest of his expansive musical experience.

All of the possibilities inherent in Tan Dun's life in music are present in some degree in his *Water Concerto*, one of several works focusing on one of the traditional elements of water, fire, earth, and air. The work is subtitled "In Memory of Torū Takemitsu," the Japanese composer (1930-1996) who, with John Cage, was a guiding spirit for cross-cultural exchange between the Far East and the West. The concerto is in three movements, plus a Prelude, and proceeds in ritualistic episodes, almost like theatrical tableaux. The soloist is distinctly the protagonist in the role of a guiding shaman, and his loosely choreographed movements are as much a part of the performance as the sounds he produces. The dramatic performance techniques for many of the unique instruments he employs are quite deliberate. Acting as a kind of Greek chorus, the two percussionists, flanking the stage, mirror and comment upon the musical gestures of the soloist. Along with the percussion instruments, the soloist explores the amplified sounds of water itself as he manipulates the water in the basin in various ways. While the orchestral complement is fairly traditional, the performers are frequently called upon to play in non-traditional ways, sometimes to mimic the sounds of traditional Chinese folk instruments. Trumpets, horns, and trombones all have extra mouthpieces for sliding pitches; for example, the piccoloists create slide-whistles using a pencil and the instrument's headjoint. (It's not often in most music that one sees the direction "reassemble instrument" in the score.)

Following the ritual entry of the soloist, the score moves generally from the amorphous stillness of the first movement, with its haunting and intricate explorations of the quiet range of the sonic palette, to become gradually denser, faster, and more rhythmically defined. There are three big cadenzas for the soloist—at the end of the first movement, in the middle of the second, and fairly close to the end of the piece. The increasing definition of the music encompasses frequent rhythmic ostinatos as well as quotations of Chinese folk style. One such is in the cello solo following the percussion-only introduction to the second movement. Lyrical folk-melodic passages figure as the main material for this movement. Both the second and third movements have a strong feeling of dance rhythms, with the third featuring most of the orchestral body as a vast percussion ensemble, with sharply articulated chords and pizzicato strings prevailing. Following the last of the cadenzas, an interpolated adagio passage recalls the *misterioso* music in the first part of the piece, leading to a powerful, exciting coda. The sound of quietly dripping water fills the space between and following the final fortissimo chords.

—Robert Kirzinger



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Anton Bruckner
Symphony No. 7 in E



Josef Anton Bruckner was born in Ansfelden, Upper Austria, on September 4, 1824, and died in Vienna on October 11, 1896. He began work on his Symphony No. 7 on September 23, 1881, completing the first movement on December 29, 1882. The Adagio was ready in sketch on January 22, 1883, and in score three months later, on April 21. The scherzo was sketched by July 14, 1882, and finished on October 16 that year. The finale, and with it the entire symphony, was completed on September 5, 1883. Bruckner's pupils Josef Schalk and Franz Zottmann had already played the first and third movements on two pianos in Vienna in February 1883. Schalk and another Bruckner pupil, Ferdinand Löwe, gave the whole symphony in that form in Vienna a year later. Bruckner undertook a few revisions after the formal premiere, which Arthur Nikisch conducted with the Leipzig Gewandhaus Orchestra on December 30, 1884. The dedication, which Bruckner decided upon after the first performance of the work in Munich, is "to H.M., King Ludwig II of Bavaria, in deepest reverence." Theodore Thomas introduced the work to the United States at a concert with his orchestra in Chicago on July 29, 1886. The first Boston Symphony performance was given under the direction of Wilhelm Gericke on February 5, 1887, subsequent BSO performances being given by Karl Muck, Max Fiedler, Serge Koussevitzky, Charles Munch, Erich Leinsdorf, William Steinberg, Bruno Maderna, Stanislaw Skrowaczewski, Klaus Tennstedt (the most recent Tanglewood performance, in July 1978), Seiji Ozawa, Marek Janowski, Sir Simon Rattle, and Bernard Haitink (the most recent subscription performances, in January 2002). The symphony is scored for two flutes, two oboes, two clarinets, two bassoons, four horns, four Wagner tubas, three trombones, bass tuba (alternating contrabass tuba), timpani, and strings. The question of the cymbal and triangle parts in the Adagio is discussed below.

Bruckner was born in a village where his father, like his father before him, was the schoolmaster. Before that, and as far back as the fourteenth century, the Bruckners had been farmers and laborers. He sang in the choir, was allowed to play the organ, and learned musical rudiments from a cousin. In 1837, the year his father died, the twelve-year-old Anton was taken as a choirboy into the Augustinian monastery of St. Florian, whose buildings, Austrian Baroque at its most splendid, dominate the countryside southeast of Linz. There the musician and man gradually emerged. In 1840 he first heard orchestral music by Beethoven and Weber. He studied Bach's *Art of Fugue* and *Well-tempered Clavier*, became acquainted with the works of Schubert and Mendelssohn, played dance music for a living, and equipped himself to become a schoolteacher. In 1848 he was appointed organist at St. Florian. All his life, he was never to feel so sure anywhere as on the organ bench. As organist he enjoyed the success that was withheld from him as a composer; in Paris he played in a crowded Notre-Dame before an audience that included Franck, Saint-Saëns, Auber, and Gounod; the Vienna Chamber of Commerce sponsored a series of recitals in London (one every day for a week in the Royal Albert Hall and five more in the Crystal Palace); and when the sixty-seven-year-old master stood as a newly created Doctor of Philosophy before the *Rector magnificus* of Vienna's university, he said "I cannot find the words to thank you as I would wish, but if there were an organ here, I could tell you."

And all the while at St. Florian, he composed whatever the community needed, from sacred motets to dances for piano four-hands to part-songs for men's choral societies. In 1855 he began to travel regularly to Vienna for lessons with Simon Sechter, the tsar of

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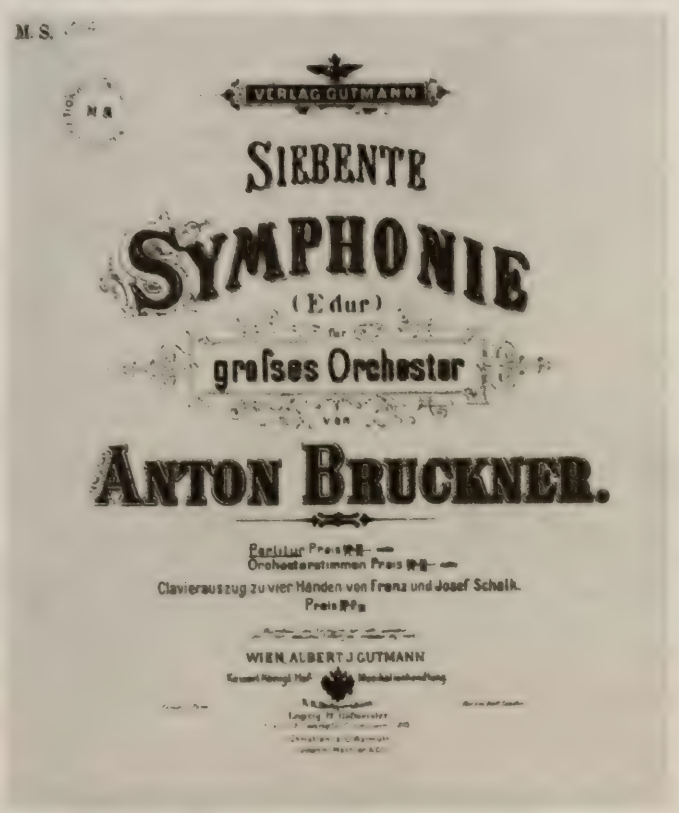
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Austria's music-theory world. (Twenty-seven-years earlier, at the same age and, as it turned out, just two weeks before his death, Schubert had decided on the same step.) Sechter was a curious figure, who, to clear his head, wrote a fugue every morning of his adult life and whose compositions include polyphonic fantasies for piano duet on operatic airs as well as settings of chapters from a geography textbook and, once, of an entire issue of a Viennese newspaper. In Bruckner he met his match when it came to compulsive counterpointing, and, on one particular occasion, when he received from his pupil seventeen filled exercise books at the same time, he felt obliged to caution the young man about overdoing it and the possible perils to his health. In person and by correspondence, Bruckner worked with Sechter for six years, during which time he was forbidden to do any free composition. He emerged with a *Meisterbrief* (a certificate of mastery like those issued by the old guilds), a nervous breakdown, and a sovereign command of contrapuntal craft. But Bruckner's hunger for learning was not yet stilled, and he went on to study with Otto Kitzler, principal cellist of the Linz theater orchestra. While Sechter was oriented to the past, Kitzler taught from modern scores by Beethoven, Mendelssohn, and even Wagner, whose *Tannhäuser* he was determined to perform in Linz and which he analyzed with his eager student.


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At the end of his time with Kitzler, Bruckner was in his fortieth year and ready to heed his vocation as composer. He began work on the symphony he was later to call "*die Nullte*"—No. 0—and, over the next decade, followed that with three Masses and the first version of symphonies 1 through 4. Momentous events in his life included his first time seeing *Tristan* and meeting Wagner, both in 1865; his move to Vienna in 1868; and the success of the First and Second symphonies in Linz and Vienna in 1868 and 1873 respectively.

Friends had talked him into the move to Vienna, where, for less money than he was making as cathedral organist in Linz, he taught organ, counterpoint, and figured bass at the Conservatory and where he occupied an unpaid and essentially imaginary post of Court Organist *in exspectans*. He could not afford to have his Fourth Symphony copied, and he was convinced he would "celebrate the idiocy of [his] move" in debtor's prison. He found himself drawn into the musico-political war between the Wagnerians and the supporters of Brahms, a conflict in which he was temperamentally unsuited to engage and which in any event did not interest him. Altogether, with his peasant speech, his social clumsiness, his clothes that looked as though a carpenter had built them, his disastrous inclination to fall in love with girls of sixteen, his piety (he knelt to pray in the middle of a counterpoint class when he heard the *angelus* sound from the church next door), his powerful intelligence that functioned only when channeled into musical composition, his unawareness of intellectual or political currents of his or any other day, Bruckner was not a likely candidate for survival in the sort of compost-heap of gossip

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and intrigue that Vienna was, nor indeed anywhere in the world where for a composer so much depended on things other than his skill at inventing music.

Buoyed by occasional successes, wounded and bewildered by rather more frequent failures, pushed this way and that by ardent and sometimes profoundly misguided disciples, Bruckner found himself firm in his vocation as a symphonist. He had learned from Beethoven about scale, preparation and suspense, mystery, and the ethical content of music, from Schubert something about a specifically Austrian tone and much about the handling of harmony; from Wagner, along with a few mannerisms, everything about a sense of slow tempo, a breadth of unfolding previously unknown to instrumental music. The vision, in the largest sense, is his own. So is the simple magnificence of sound. The Fifth Symphony of 1875-78, the craggiest of Bruckner's mountains, is the summit of this first long stage of his growth, his gradual discovery of a new and extraordinary idea of the symphony. A string quintet, whose Adagio is as great a slow movement as chamber music has to show after Beethoven, followed in 1879, and the subtle Sixth Symphony, which Bruckner himself thought his boldest, was completed in 1881. He then began almost at once on the Seventh, the work that most consistently brought him the most unqualified successes, that was the most widely circulated (performances in Munich, Karlsruhe, Vienna, Graz, Hamburg, Cologne, Amsterdam, Chicago, New York, Boston, Berlin, London, and Budapest following a Leipzig premiere within three years), and which still speaks to audiences with a quite singular directness.



Arthur Nikisch, who conducted the premiere of Bruckner's Seventh Symphony, and who was conductor of the Boston Symphony Orchestra from 1889 to 1893

Six of Bruckner's symphonies begin with a hum from which thematic fragments detach themselves or against which he projects a spacious melody. Here in the Seventh, as Robert Simpson so aptly says it in his beautiful study of Bruckner, "the entrance... leads to a very lofty and light interior," a vastly arching melody in which the cellos are subtly supported, now by a horn, now by the violas, now by a clarinet. To the extent that Bruckner here conveys the feeling of an immense arch, he is giving us in microcosm the sense of this entire movement with its grand pull away from the opening E major into the regions of B minor and B major, and its sovereign reconquest of the original tonality.

Until the solemn Adagio begins we don't even notice that Bruckner has so far stayed away from one of the most obvious harmonies to which a movement in E major might aspire, that of the relative minor, C-sharp.* With that harmony that is both so close

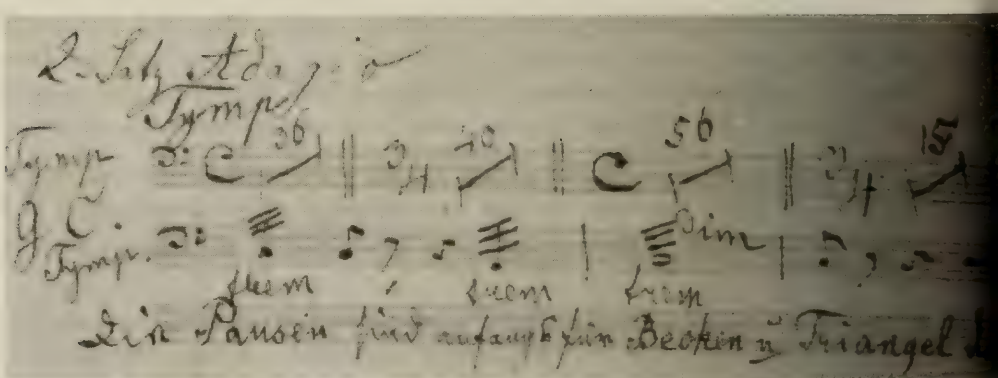
*The relative minor is that minor key whose scale uses the same notes as that of its relative major. In general, when two keys share a large number of notes, we speak of them as closely related; conversely, when two keys share relatively few notes, we speak of them as distant or remote. The more distant two keys are, the more striking, or dramatic, or even startling, a shift from one to the other is apt to be, though, as Bruckner does here, it is possible for a composer paradoxically to make a close key feel like fresh territory.

and so new, he introduces a new sound, that of a quartet of Wagner tubas, instruments designed for *Der Ring des Nibelungen* and intended to combine the mellowness of horns with something of the weight of tuba tone. There is, however, a deeper association with Wagner, for in January 1883, Bruckner wrote to the conductor Felix Mottl: "One day I came home and felt very sad. The thought had crossed my mind that before long the Master would die, and then the C-sharp minor theme of the Adagio came to me." Wagner did in fact die in Venice on February 13, and the quiet closing music that begins with the quartet of tubas and contrabass tuba became Bruckner's memorial to the man he worshipped above all living musicians. What would one not give to have been present when at one of his improvisations at St. Florian's Bruckner wove together his own Adagio with the music for Siegfried's funeral?

Following the example of Beethoven's Ninth, Bruckner builds the movement on two contrasting ideas—the initial solemn one in minor, in 4/4 time, and a more pastoral, Schubertian one in major and in triple meter—of which the second is abandoned after two statements, both scored with striking richness and loveliness. What the strings play immediately after the movement begins, a firm sequence of rising steps, is an allusion to music in Bruckner's own *Te Deum*, his last choral work on a large scale, in progress at the same time as the symphony, and completed in March 1884. The words at that point in the *Te Deum* are "*non confundar in aeternum*" ("let me not be confounded for ever"), and Bruckner uses the momentum of those upward steps to build a great climax in the first variation. Later he achieves another, one as stupendous as we can find in any symphony, and reached in a place—C major—that is almost unimaginably far from the harmonic origins of the movement. From that summit the music descends into the grief-stricken, then profoundly peaceful, threnody for Wagner.

In most performances, the thrilling arrival at the great C major climax in the Adagio is marked by a clash of cymbals with a roll of drums and triangle. This has been controversial almost from the beginning. It is clear that the cymbals and triangle were an afterthought of Bruckner's, for their entry appears on an insert to the autograph score. To this insert Bruckner added six question marks! These have been crossed out and the words "*gilt nicht*" ("not valid") added above the measure in question; not all scholars, however, are convinced that this notation is in Bruckner's hand.

From a letter written by Josef Schalk to his brother Franz, we know that the cymbal clash in the Adagio of the Seventh was their idea and that the twenty-nine-year-old Arthur Nikisch, who conducted the premiere, talked Bruckner into accepting it—"which delights us wildly." The structurally similar climax of the Adagio of Bruckner's Symphony No. 8 has two cymbal clashes of undisputed authenticity; citing this parallel



The controversial clash of cymbals in the Adagio of Bruckner's Seventh; some scholars feel that the words "gilt nicht" ("not valid")—on the facing page of this program—are not in Bruckner's handwriting

case, some measure of doubt about who added the "*gilt nicht*," and the undeniable effectiveness of this spectacular punctuation, most conductors use the cymbals and triangle in the Seventh.

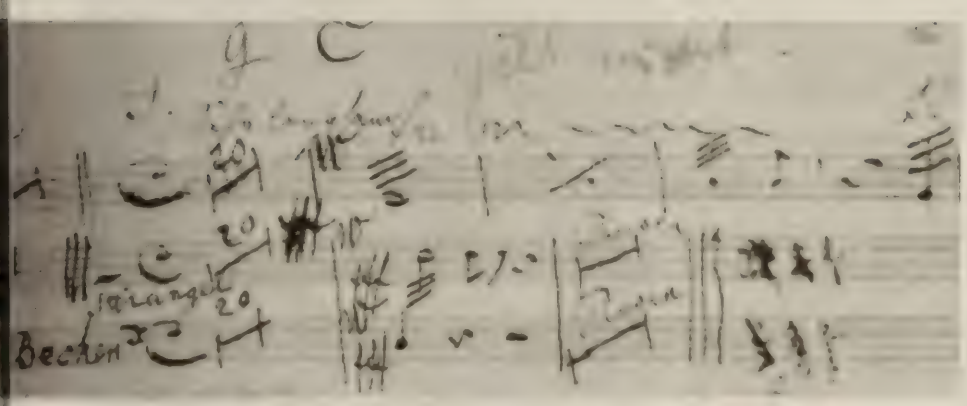
The third movement is a scherzo dominated by the restless ostinato of strings and the cheerily trumpeting cock-crow with which it begins. As is Bruckner's custom, the Trio is slightly slower, lightly scored, and pastoral in character. One of the features that define its pastoral nature is the prevalence of bagpipe-like, long-held notes in the bass, much as one might find them in musette movements in Baroque music.

The finale, to quote Simpson again, "blends solemnity and humor in festive grandeur." It presents highly diversified ideas that run the gamut from the capricious and even the magnificently grotesque to the sublimely simple. Here, to hang on to any semblance of order, it is necessary to ignore the many tempo modifications that almost certainly go back to Nikisch rather than to Bruckner, which unfortunately are still to be found in the widely used score edited by Leopold Nowak for the International Bruckner Society, and whose observance produces a distressingly spastic effect.* At the end, all is gathered into a blaze of E major as intimations of the symphony's beginning return and the heavens open.

—Michael Steinberg

Michael Steinberg was the Boston Symphony Orchestra's Director of Publications from 1976 to 1979, having previously been music critic of the *Boston Globe* from 1964 to 1976. After leaving Boston he was program annotator for the San Francisco Symphony and then also for the New York Philharmonic. Oxford University Press has published three compilations of his program notes: *The Symphony–A Listener's Guide*, *The Concerto–A Listener's Guide*, and *Choral Masterworks–A Listener's Guide*.

*Nikisch, who was conductor of the Boston Symphony Orchestra from 1889 to 1893 and who appeared here with the London Symphony as late as 1912, was a conductor evidently of genius and of undoubted and extraordinary magnetic force for players and audiences alike. Toscanini condemned him as inclined to draw attention to himself at the expense of the music (see, for example, B.H. Haggin's article "From Toscanini to Klemperer" in the July 1977 issue of *Encounter*), but other observers, including Sir Adrian Boult and Roger Sessions, cannot say enough in praise of the simplicity of his method and the effect of inevitability his interpretations had. It seems altogether believable that he himself could make perfect and convincing sense of those tempo changes which seem so grotesque when written down and then reinterpreted by other conductors.





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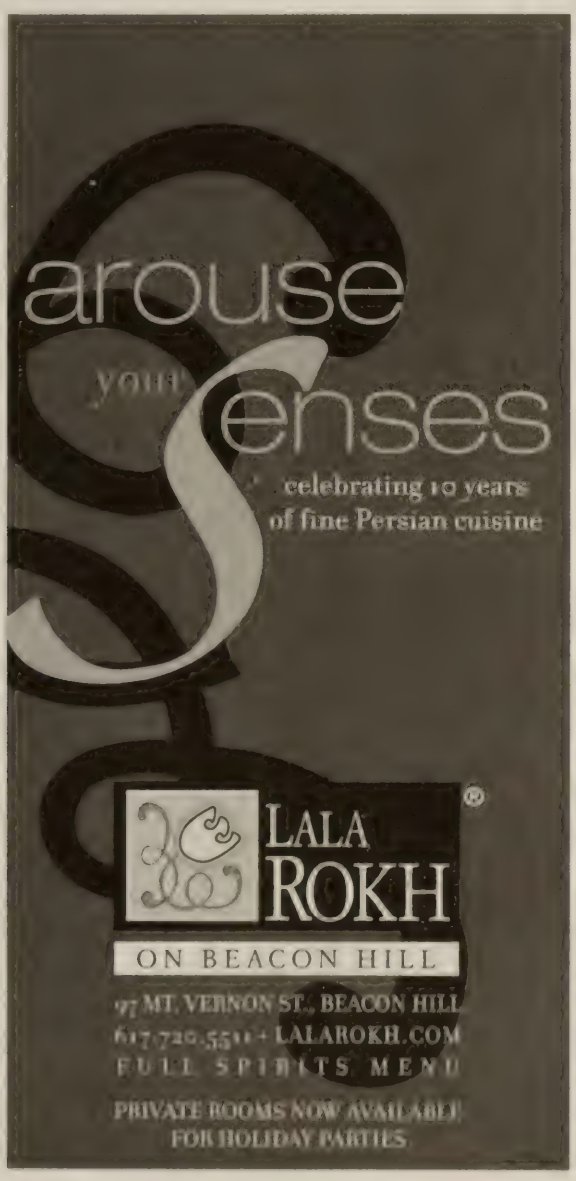
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A good source for a range of information about Tan Dun is the composer's official website, www.tandunonline.com, which features biographical material, discography, photos, essays, links to relevant websites, and the like. Supplementing this are the composer's page at the website of his publisher, G. Schirmer (www.schirmer.com) and a web page maintained by the recording label Sony Classical (www.tandun.com). Also of interest is the BSO's Online Conservatory multimedia exploration of Tan Dun's *The Map: Concerto for Cello, Video, and Orchestra*, created for the BSO's premiere of that work in early 2003: go to www.bso.org for more details. The Tan Dun essay in the recent edition of The New Grove Dictionary of Music and Musicians (2001) is by Joanna C. Lee.

A recording of the world premiere performance of Tan Dun's *Water Concerto*, with soloist Christopher Lamb and the New York Philharmonic conducted by Kurt Masur, is available on the Philharmonic's own label as part of the "Kurt Masur at the New York Philharmonic" box set. The disc with the *Water Concerto* is also available separately (www.newyorkphilharmonic.org). Many others of Tan Dun's works have been recorded. Of special interest is a video DVD of a Chinese performance of *The Map: Concerto for Cello, Video, and Orchestra* (Deutsche Grammophon). Also available are a recording of the world premiere of his *Water Passion after Saint Matthew*, commissioned by the





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—Robert Kirzinger

There are two good basic biographies of Bruckner—the one by Derek Watson in the Master Musicians series (Schirmer), and Hans-Hubert Schönzeler's copiously illustrated *Bruckner* in the Library of Composers series (Calder, also Grossman paperback)—but neither seems to be currently in print. Philip Barford's *Bruckner Symphonies* in the series of BBC Music Guides provides a useful brief introduction to the composer's symphonic output, including consideration of the authenticity questions surrounding certain scores (University of Washington paperback). Robert Simpson's *The Essence of Bruckner* subjects the symphonies to very close critical and musical analysis (Gollancz paperback). Deryck Cooke's chapter on Bruckner in *The Symphony*, edited by Robert Simpson, is excellent; this provides analyses of the first and final movements of the Third Symphony, the slow movement of the Seventh, and the scherzo of the Eighth as examples of Bruckner's symphonic procedure (Pelican paperback). Michael Steinberg's

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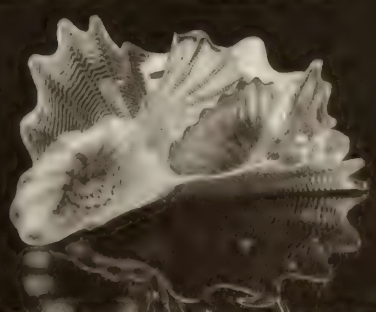
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program notes on Bruckner's Fourth through Ninth symphonies are in his compilation volume *The Symphony–A Listener's Guide* (Oxford paperback). Crucial to sorting out the different versions of Bruckner symphonies is Deryck Cooke's "The Bruckner Problem Simplified," a monograph based on a series of articles originally published in *The Musical Newsletter* and later restored to print in *Vindications*, a posthumous collection of Cooke's essays (Cambridge University Press). Cooke also wrote the article on Bruckner for The New Grove Dictionary of Music and Musicians (1980); this was reprinted in *The New Grove Late Romantic Masters: Bruckner, Brahms, Dvořák, and Wolf* (Norton paperback). The article in the revised Grove (2001) is by Paul Hawkshaw and Timothy L. Jackson. Of interest, too, is Dika Newlin's *Bruckner, Mahler, Schoenberg*, which links the three composers with regard to the Viennese musical tradition (Norton).

Kurt Masur's recordings of the complete Bruckner symphonies with the Gewandhaus Orchestra of Leipzig have been reissued in a budget-priced nine-disc set (RCA "Complete Collection"). Masur has also recorded the Bruckner Seventh (more recently) with the New York Philharmonic (Teldec). Other recordings of the Symphony No. 7 include (listed alphabetically by conductor) Daniel Barenboim's with the Chicago Symphony Orchestra (Deutsche Grammophon), Bernard Haitink's with the Concertgebouw Orchestra of Amsterdam (Philips), Eugen Jochum's with the Bavarian Radio Symphony Orchestra (Deutsche Grammophon), Herbert von Karajan's with the Vienna Philharmonic (Deutsche Grammophon), and Georg Tintner's with the Royal Scottish National Orchestra (budget-priced Naxos). For those interested in historic releases, there is a 1951 tour performance of the Bruckner Seventh from Cairo, Egypt, with Wilhelm Furtwängler conducting the Berlin Philharmonic (Music & Arts, Archipel, and other labels).

—Marc Mandel

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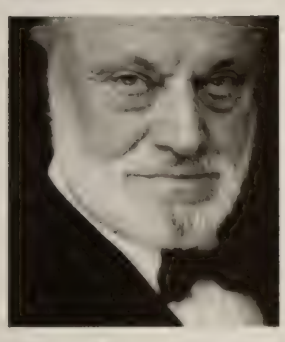
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Kurt Masur



Well known as both a distinguished conductor and humanist, Kurt Masur became music director of the Orchestre National de France in September 2002. Since September 2000 he has been principal conductor of the London Philharmonic. From 1991-2002 he was music director of the New York Philharmonic; following his eleven-year tenure he was named Music Director Emeritus, becoming the first New York Philharmonic music director to receive that title, and only the second (after the late Leonard Bernstein, who was named Laureate Conductor) to be given an honorary position. In addition, the New York Philharmonic established the "Kurt Masur Fund for the Orchestra," which will endow conductor debut week at the Philharmonic in perpetuity in his honor. For many seasons, Kurt Masur served as Gewandhaus Kapellmeister of the Leipzig Gewandhaus Orchestra, a position of profound historic importance. Upon his retirement from that post in 1996, the Gewandhaus named him its first-ever Conductor Laureate. Since 1989, when he played a central role in the peaceful demonstrations that led to the German reunification, the impact of Mr. Masur's leadership has attracted worldwide attention: he has been awarded the Cross of the Order of Merit of the Federal Republic of Germany; the Gold Medal of Honor for Music from the National Arts Club; the titles of Commander of the Legion of Honor from the Government of France and New York City Cultural Ambassador from the City of New York, and the Commander Cross of Merit of the Polish Republic, one of that country's highest honors. In July 2004 the Board of the Beethoven House Bonn appointed him unanimously to become chairman of the Beethoven House, the composer's birthplace. In March 2002 the President of the Federal Republic of Germany, Johannes Rau, bestowed upon him the Cross with Star of

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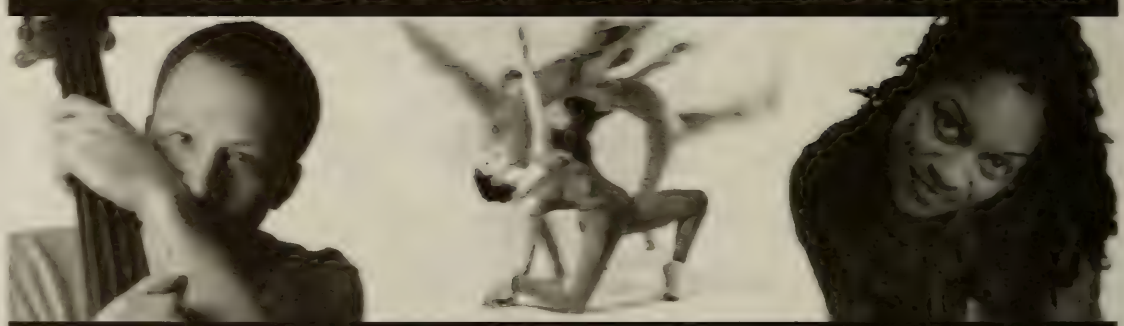
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the Order of Merit of the Federal Republic of Germany. Mr. Masur is also an Honorary Citizen of his hometown Brieg. Since 1992 he has held the lifetime title of Honorary Guest Conductor of the Israel Philharmonic Orchestra. In October 2004 the city of Münster bestowed upon Mr. Masur the Freedom Prize.

A frequent guest with the world's leading orchestras, Kurt Masur made his United States debut with the Cleveland Orchestra in 1974, the same year he took the Gewandhaus Orchestra on its first American tour. He made his Boston Symphony debut in 1980 and his New York Philharmonic debut in 1981. Highlights of his 2005-06 season in the United States include concerts with the San Francisco Symphony; Boston Symphony (in Boston and at Tanglewood), New York Philharmonic, and National Symphony. In Europe, besides the London Philharmonic and Orchestre National de France, he conducts the Orchestra of La Fenice in Venice (including the New Year's Eve concert televised live on RAI), the Dresden Philharmonic (in the premiere performances of Siegfried Matthus's *Te Deum*, in Dresden's newly refurbished Frauenkirche), the Bayerische Staaskapelle, and the Concertgebouw Orchestra. He also returns to the Israel Philharmonic. He gives conducting master classes at New York's Manhattan School of Music, in Dresden, and in Wroclaw, Poland; he also works for the first time with the Orchestra Arturo Toscanini in Italy. With the London Philharmonic he gives the premiere of Wynton Marsalis's *All Rise* at London's Royal Albert Hall; also with the LPO this season he tours the United Kingdom, Asia, and the United States. Kurt Masur's first recording with the Orchestre National de France (Beethoven's Second and *Pastoral* symphonies) was issued by Naif in 2004. With the New York Philharmonic, he recorded more than thirty recordings for Teldec Classics International and collaborated with Anne-Sophie Mutter in recordings of Brahms, Schumann, and Beethoven for Deutsche Grammophon. He has made well over 100 other recordings with numerous orchestras, including the complete symphonies of Beethoven, Brahms, Bruckner, Mendelssohn, Schumann, and Tchaikovsky.

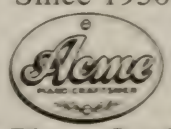
Born in Brieg, Silesia, in 1927, Kurt Masur studied piano, composition, and conducting at the Music College of Leipzig. He was designated orchestra coach at the Halle County Theater in 1948 and later became Kapellmeister of the Erfurt and Leipzig opera theaters. He became conductor of the Dresden Philharmonic in 1955 and returned to opera as general director of music at the Mecklenburg State Theater of Schwerin in 1958. From 1960 to 1964 he was senior director of Music at Berlin's Komische Oper, collaborating with Walter Felsenstein. In 1967 he was appointed the Dresden Philharmonic's chief conductor, a post he held until 1972. As Leipzig Gewandhaus Kapellmeister, he led nearly a thousand performances between 1970 and 1996 and more than 900 concerts on tour. He has been a professor at the Leipzig Academy of Music since 1975 and holds numerous

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honorary degrees from academic institutions worldwide. In 1998 he celebrated fifty years as a professional conductor. His web site is www.kurtmasur.com. Since his Boston Symphony debut in 1980—except during his years as music director of the New York Philharmonic—Kurt Masur has led the orchestra regularly both in Boston and at Tanglewood.

Christopher Lamb



Making his Boston Symphony Orchestra debut this week, Christopher Lamb joined the New York Philharmonic as its principal percussionist in 1985, subsequently making his solo debut with that orchestra in the world premiere of Joseph Schwantner's Percussion Concerto, one of several commissions celebrating the Philharmonic's 150th anniversary; he has since performed that work to critical acclaim with orchestras throughout the United States. Mr. Lamb also gave the world premiere of Tan Dun's *Water Concerto*, commissioned for him by the Philharmonic as part of its Millennium Commissioning Project. He gave the premiere of that work in June 1999 and has also performed it on the Philharmonic's tour to South America, as well as in Europe and Asia with such orchestras as the London Philharmonic, the Concertgebouw Orchestra of Amsterdam, the Orchestre National de France, the Gewandhaus Orchestra of Leipzig, and the Tokyo Metropolitan Orchestra. In addition, Mr. Lamb's performance of Tan Dun's concerto was selected by Kurt Masur for inclusion in the collection of New York Philharmonic compact discs highlighting the Masur years. In November 2001, the third commission for Mr. Lamb by the New York Philharmonic, Susan Botti's *EchoTempo* for Soprano, Percussion, and Orchestra, was given its world premiere by Ms. Botti, Mr. Lamb, and the New York Philharmonic under Kurt Masur's baton. In 1999 Mr. Lamb was the recipient of a prestigious Fulbright Scholar Award to lecture and conduct research in Australia. During his five-month residency at the Victorian College of the Arts in Melbourne, he presented a series of master classes and seminars entitled "A Comprehensive Examination of Orchestral Percussion," a methodology he has refined over years of teaching. On the faculty of the Manhattan School of Music since 1989, he has also given clinics and master classes throughout the United State and on nearly every continent. Mr. Lamb has recorded chamber works on the New World, Cala, and CRI labels. A former member of the Metropolitan Opera Orchestra and the Buffalo Philharmonic, he is a graduate of the Eastman School of Music in Rochester, New York.

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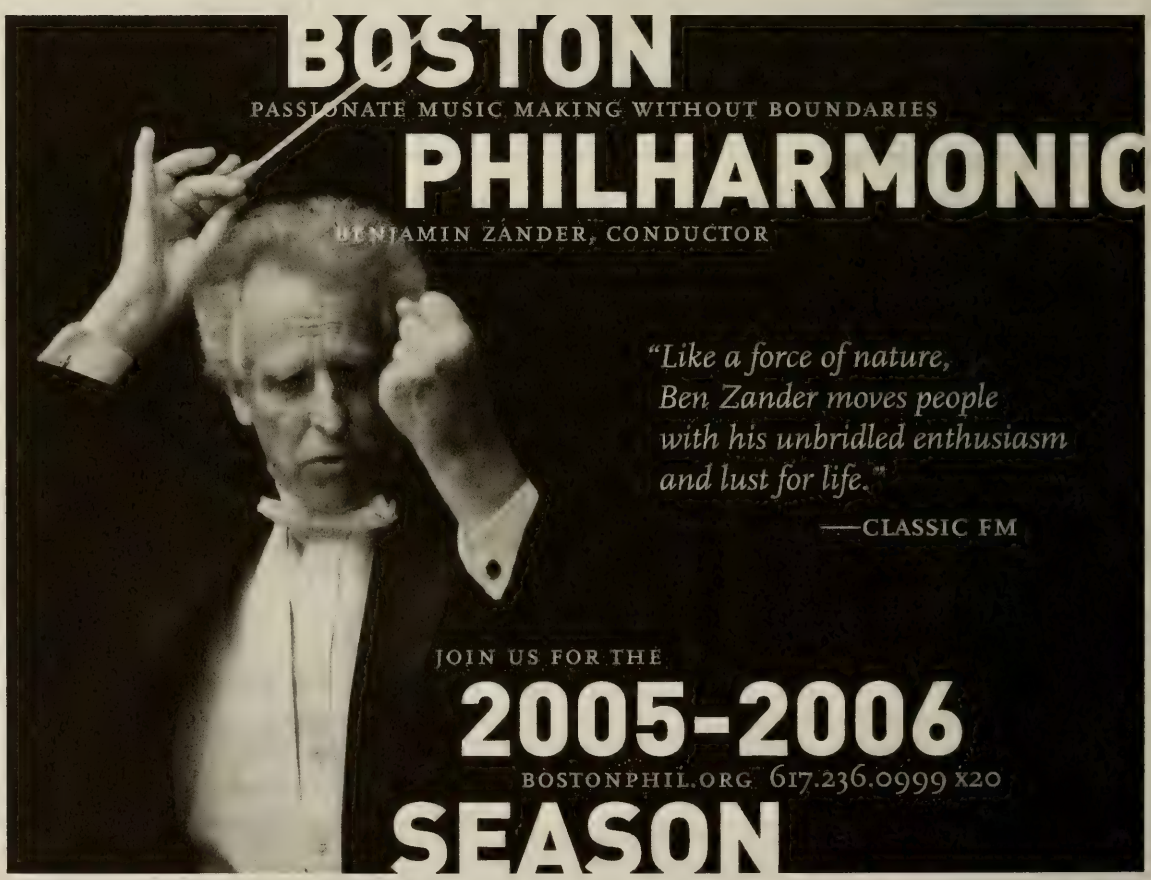
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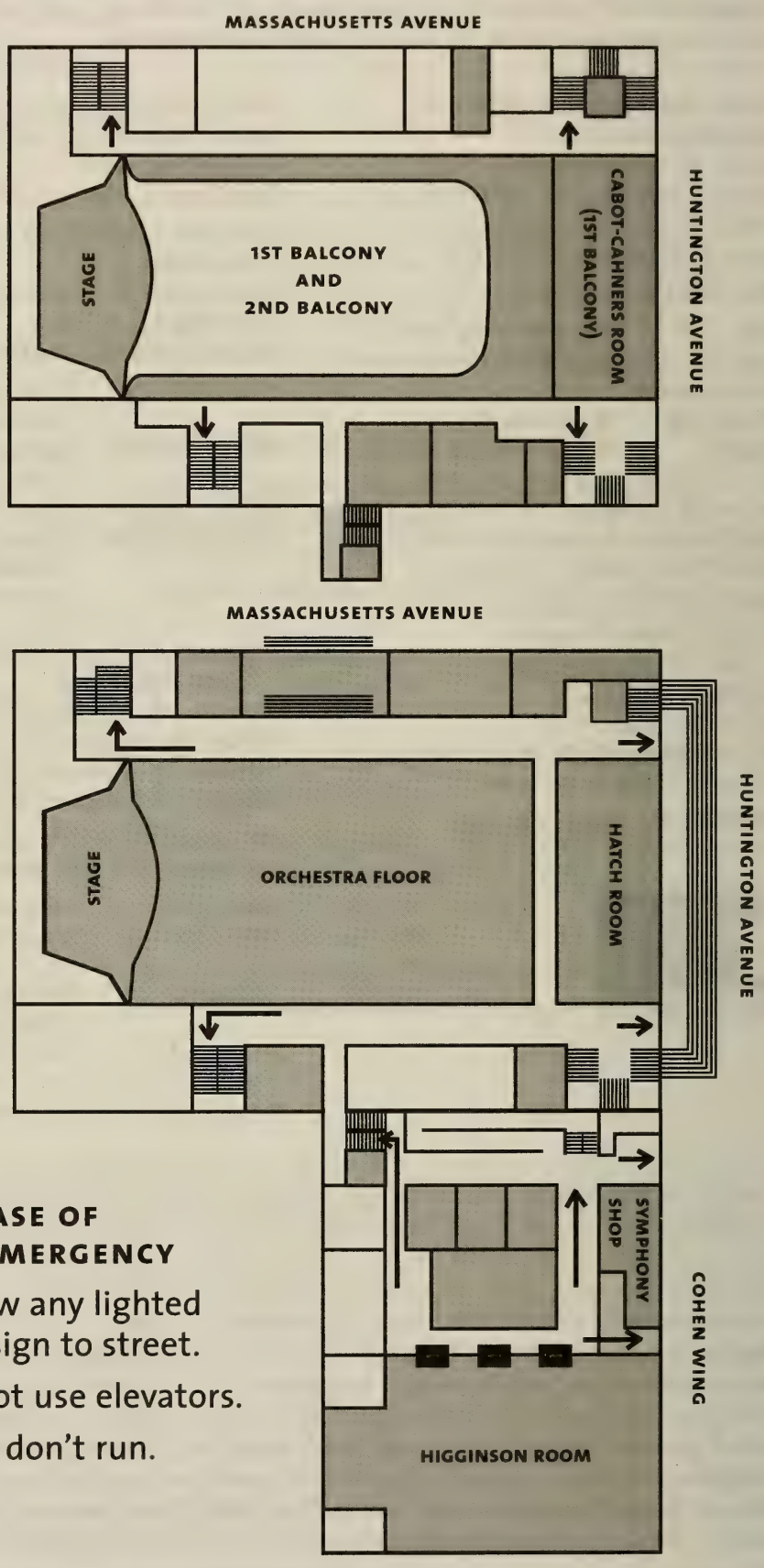
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BOSTON SYMPHONY BROADCASTS: Friday-afternoon concerts of the Boston Symphony Orchestra are broadcast live in the Boston area by WGBH 89.7 FM. Saturday-evening concerts are broadcast live by WCRB 102.5 FM.

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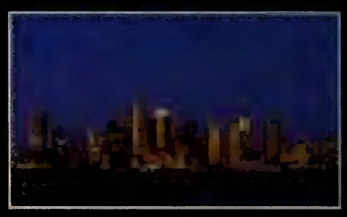
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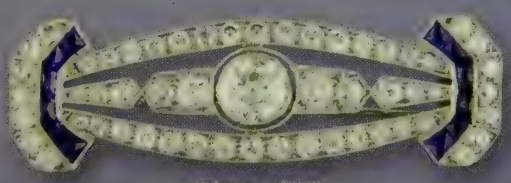
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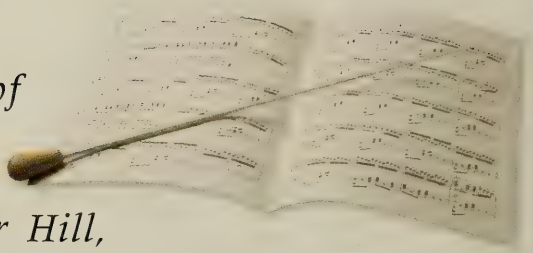
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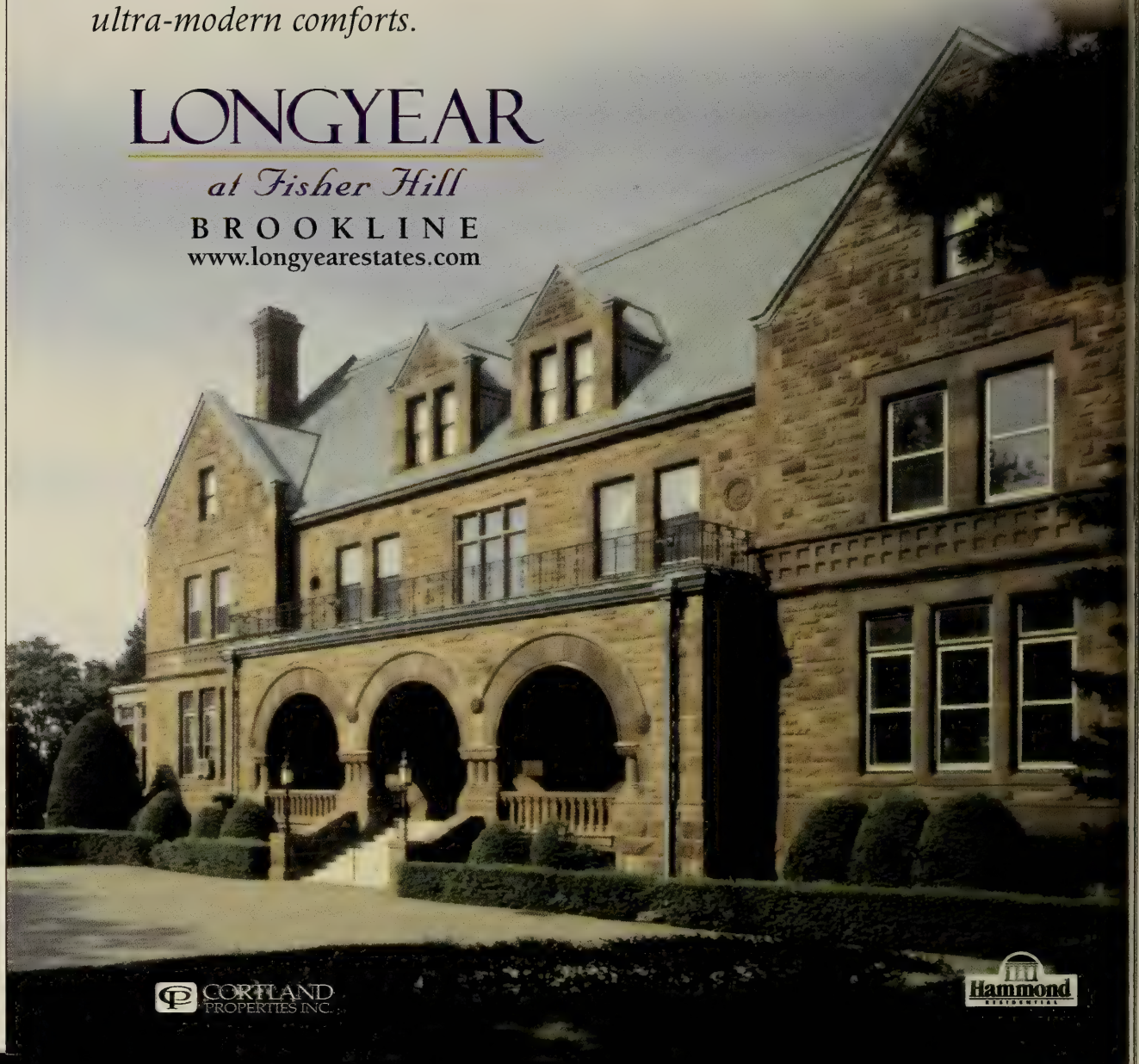
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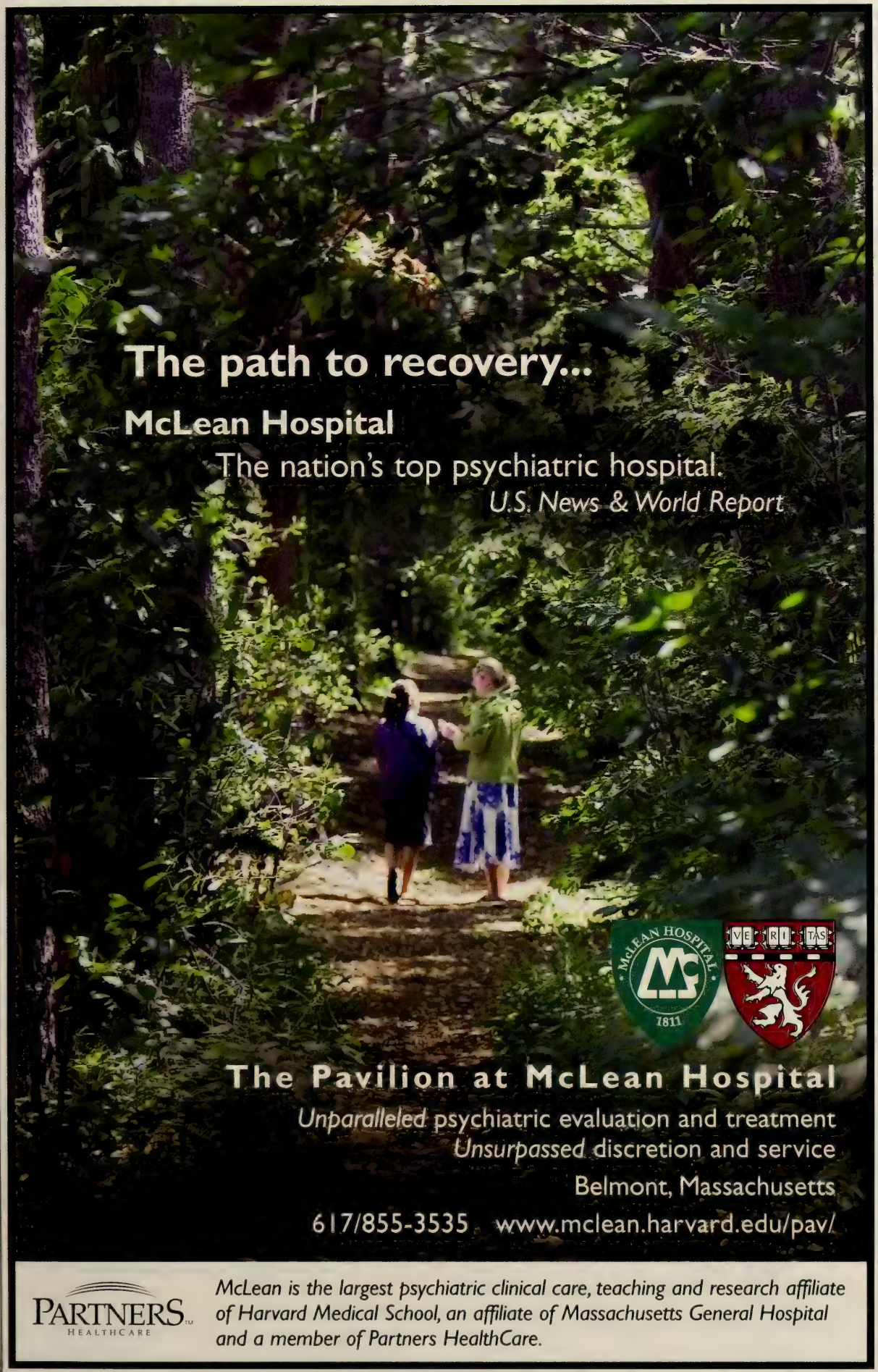
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This week's Pre-Concert Talks are given by Marc Mandel, BSO Director of Program Publications.

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In keeping with BSO Music Director James Levine's oft-stated belief that the only way really to further one's understanding and enjoyment of new and unfamiliar music is through repeat hearings, the BSO is pleased to offer attendees of his concerts an opportunity to return for a second hearing at half-price. Those attending this week's program who would like to hear it again need only head to the box office with their ticket stub and, subject to ticket availability, exchange the ticket stub for a half-price ticket to any of the remaining performances of this week's program.

Beethoven, Schoenberg, and the BSO's Online Conservatory

In conjunction with the Boston Symphony Orchestra's 2005-06 Beethoven/Schoenberg programs (which begin January 19-21 with Beethoven's *Missa Solemnis* and conclude March 1-4 with Schoenberg's Chamber Symphony No. 1 and Beethoven's Symphony No. 9), a new Online Conservatory at www.bso.org explores all of the works to be performed by James Levine and the BSO in this series, including the Boston Symphony Chamber Players program of Sunday, January 22. Developed in partnership with Northeastern University, the BSO's Online Conservatory offers music lovers an opportunity to explore fascinating dimensions of the orchestra's performances through the power of the internet. There are biographies of both composers as well as other historical and cultural material, all in a multimedia setting featuring spoken narratives, photographs, music, and interactive modules.

Beethoven's *Missa Solemnis*, Symphony No. 2, and Symphony No. 9, as well as Schoenberg's *Gurrelieder*, *Pierrot Lunaire*, Opus 11 Piano Pieces, Five Pieces for Orchestra, Variations for Orchestra, and *Pelleas und Melisande,* are among the works examined in depth, with both on-screen and audio musical examples augmenting and enhancing the descriptive background information. The interactive modules include a timeline of artwork by Schoenberg, who was a noted painter and whose friends included many of the most important German artists of the early twentieth century, as well as an interactive examination of the basic premises of Schoenberg's twelve-tone system.

To access the Online Conservatory, go to www.bso.org/conservatory. The BSO's website, www.bso.org, is powered by EMC Corporation.

"Schoenberg on Display" in the Cabot-Cahners Room of Symphony Hall

A traveling exhibition from the Arnold Schoenberg Center curated by the composer's son and daughter, Lawrence A. Schoenberg and Nuria Schoenberg Nono, will be displayed in the Cabot-Cahners Room on the first-balcony level of Symphony Hall from Monday, January 9, through Saturday, March 4. Utilizing a 78-minute audio CD and multiple "Small Theaters," the exhibition offers a many-faceted picture of the life and works of Arnold Schoenberg, including text, music, and documentary reproductions with recorded narration. The "Small Theaters," each a set of three panels, are a visual

Individual tickets are on sale for all concerts in the BSO's 2005-2006 season. For specific information on purchasing tickets by phone, online, by mail, or in person at the Symphony Hall box office, please see page 63 of this program book.

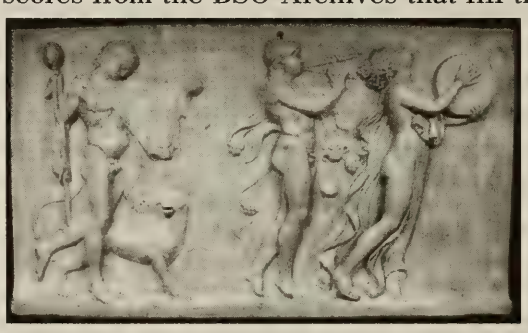
component to complement the audio selections on the accompanying CD. Each visitor is provided a CD-player with a CD in the language of his or her choice; these will be available at the coat-check desk, first-balcony left, outside the Cabot-Cahners Room. The recording includes narration, musical examples, and historical voice recordings. Also part of the exhibit are musical scores, books, photograph albums, recordings by and about Schoenberg, and several of Schoenberg's self-portraits (with the latter on display in the first balcony corridor, audience-left, on the orchestra level of Symphony Hall).

Focus on Schoenberg at the Goethe-Institut Boston, February 1-22

Also as part of its ongoing Beethoven/Schoenberg project, the Boston Symphony Orchestra, in conjunction with the Goethe-Institut Boston, is presenting a series of four lectures on different aspects of Arnold Schoenberg's richly diverse creative life. The lectures—all free and open to the public—are scheduled for Wednesday nights in February, all at 6:30 p.m. at the Goethe Institute, 170 Beacon Street, in Boston. On February 1, the week of Bernard Haitink's BSO performances of Mahler's Sixth Symphony, Columbia University Professor and eminent Second Viennese School scholar Walter Frisch will speak on Schoenberg and Mahler. On February 8, Arnold Schoenberg's former student and personal assistant Richard Hoffman will speak on Schoenberg as teacher. On February 15, the German Schoenberg scholar and Arizona State University Professor Sabine Feisst will speak on Schoenberg in America. The series will culminate on February 22 with a discussion featuring Arnold Schoenberg's children, Lawrence A. Schoenberg and Nuria Schoenberg Nono, moderated by Christian Meyer, Director of the Schoenberg Center in Vienna, Austria. In addition to the lecture, each evening will feature performances of Schoenberg's innovative solo piano music as performed by piano students from the New England Conservatory of Music—to encompass the entirety of Schoen-

On Display in Symphony Hall

This season's BSO Archives exhibit marks the 125th anniversary of the Boston Symphony Orchestra. In addition to the many important photographs, letters, and scores from the BSO Archives that fill the exhibit cases throughout Symphony Hall to document the BSO's founding in 1881 and its 125-year history, the BSO has received on loan from the Library of Congress's Music Division the original manuscript scores for two pieces closely associated with the BSO—Béla Bartók's Concerto for Orchestra, commissioned by the Koussevitzky Music Foundation and given its world premiere by Serge Koussevitzky and the BSO on December 1, 1944; and Henri Dutilleux's Symphony No. 2, commissioned jointly by the BSO and the Koussevitzky Music Foundation and given its world premiere by the BSO under Charles Munch on December 11, 1959. Also among the important artifacts on display throughout the season are the original manuscript of Igor Stravinsky's *Symphony of Psalms* (a BSO 50th-anniversary commission) and the score of Beethoven's *Missa Solemnis*, just recently returned to the BSO, that was used for Symphony Hall's inaugural concert on October 15, 1900.



Shown here is a plaster relief of a Bacchic procession mounted originally in Symphony Hall in the early 1900s, then taken down in the early 1980s and left to languish in Symphony Hall's basement for more than twenty years. The restoration of the plaster relief by Carol Snow and Nina Vinogradskaya and its reinstallation by Mystic Scenic Studios were made possible through a gift from Deborah M. Hauser.

berg's solo piano music over the course of the four evenings. For further information, please call the Goethe Institute at (617) 262-6050.

Tanglewood 2006

The Boston Symphony Orchestra has announced details of its 2006 Tanglewood season, which will mark James Levine's second summer as BSO music director. Highlights of Mr. Levine's 2006 Tanglewood season will include Beethoven's Ninth Symphony (part of the BSO's Tanglewood opener on July 7), Schoenberg's *Gurrelieder* (July 14), concert performances of Mozart's *Don Giovanni* (July 22, part of a BSO all-Mozart weekend marking the 250th anniversary of the composer's birth) and Strauss's *Elektra* (the latter with the Tanglewood Music Center Orchestra, on July 15), and the American stage premiere (also with TMC forces) of Elliott Carter's opera *What Next?* (July 27 and 28).

Also this summer, BSO Music Director Laureate Seiji Ozawa returns to the BSO podium for the first time since stepping down as music director following his farewell concerts with the BSO at Tanglewood in 2002. Mr. Ozawa will conduct (on August 5) Mahler's Symphony No. 2, *Resurrection*, a work with which he enjoyed major success both at home and on tour during his 29-year tenure as BSO music director. In addition, Bernard Haitink will lead the BSO in two programs (July 8 and 9), marking his first Tanglewood appearance since 2001, as well as the first time the BSO's Music Director, Music Director Laureate, and Conductor Emeritus will appear together in the same season with their current BSO titles.

Other highlights of the 2006 Tanglewood season will include the complete cycle of Beethoven piano sonatas performed in eight concerts by acclaimed American pianist Garrick Ohlsson; the five Beethoven piano concertos with five different pianists (Emanuel Ax, Yefim Bronfman, Imogen Cooper, André Watts, and Christian Zacharias); the complete Mozart violin concertos with Gidon Kremer and his Kremerata Baltica, and concerto performances featuring Joshua Bell, Hilary Hahn, Yo-Yo Ma, Midori, Gil Shaham, and Jean-Yves Thibaudet with the BSO, as well as three Boston Pops concerts (including the annual Film Night), Tanglewood on Parade (with James Levine joining Keith Lockhart and John Williams on the podium), the annual Festival of Contemporary Music, Tanglewood's Labor Day Weekend Jazz Festival, and a full schedule of concerts by the young musicians of the Tanglewood Music Center.

Tickets for the 2006 Tanglewood season will go on sale to the public on Sunday, February 12, at which time season brochures will be available, and by which time the complete Tanglewood 2006 schedule will have been posted on the BSO's website, www.bso.org.

The Marie L. Audet Gillet and Fernand Gillet Concerts January 13 and 14, 2006

In recognition of a bequest from Marie L. Audet Gillet, the first pair of Friday-afternoon and Saturday-evening Boston Symphony concerts of the new year is dedicated to the memory of Mrs. Gillet and her husband, the late Fernand Gillet, who was the BSO's principal oboe from 1925 to 1946. Mrs. Gillet's bequest endows in perpetuity two subscription concerts each year, in memory of her and her husband. The first such concerts were given in January 1990.

Throughout her eighty-nine years, Marie Gillet was surrounded by glorious music that brought her much joy and pleasure. Married to Fernand Gillet for almost fifty years, she devoted much of her life to teaching piano privately and at the New England Conservatory of Music, and attending Boston Symphony concerts in Symphony Hall and at Tanglewood. She maintained a very special relationship with several of her "pupils" until her death in October 1988. Mrs. Gillet's love for and devotion to the Boston Symphony Orchestra spanned more than sixty years. A faithful subscriber to the Friday-afternoon concerts through the 1987 season, she was a member of the Higginson Society from its inception and regularly attended special events, including the luncheon in the

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spring of 1987 for those who had been attending BSO concerts for fifty years or more. The Tanglewood Music Center was very important to her; in 1983 she endowed two Guarantor Fellowships—the Fernand Gillet Fellowship for an oboe student and the Marie L. Audet Gillet Fellowship for a piano student.

Born in Paris, oboist Fernand Gillet (1882-1980) performed with the Lamoureux Orchestra and the Paris Grand Opera before Serge Koussevitzky invited him to join the Boston Symphony Orchestra in 1925 as principal oboe, a position he held for twenty-one years. During the course of his seventy-five-year teaching career he served on the faculties of the Tanglewood Music Center, the New England Conservatory, and Boston University; the New England Conservatory and the Eastman School of Music presented him with honorary Doctor of Music degrees; and he published several technical methods for oboe in his native France. Mr. Gillet was awarded the Croix de Guerre for his service in the French Flying Corps during World War I.

Elliott Carter's "Boston Concerto" Newly Available on CD

A recording of Elliott Carter's BSO-commissioned *Boston Concerto* (2002), which James Levine led here in December on his program of four works written for the BSO, was issued last month on a Bridge compact disc (Bridge CD 9184) with Oliver Knussen conducting the BBC Symphony Orchestra. Also on the disc are Carter's *Dialogues* (2003), with Knussen leading the London Sinfonietta and pianist Nicolas Hodges; Carter's Cello Concerto, with Knussen, the BBC Symphony Orchestra, and cellist Fred Sherry, and Carter's *ASKO Concerto* (2000) for chamber ensemble, with Knussen conducting the Asko Ensemble. The recordings date from January 2004 (*Dialogues*), April 2004 (the *Boston Concerto* and Cello Concerto), and April 2000 (the *ASKO Concerto*, the latter recorded live at the Concertgebouw in Amsterdam).

Pre-Concert Talks

Pre-Concert Talks available free of charge to BSO ticket holders precede all Boston Symphony concerts and Open Rehearsals, starting at 6:45 p.m. prior to evening concerts, 12:15 p.m. prior to Friday-afternoon concerts, one hour before the start of morning and evening Open Rehearsals, and at 1:45 p.m. prior to Sunday-afternoon concerts. Given by a variety of distinguished speakers from Boston's musical community, these informative half-hour talks include recorded examples from the music being performed. This week, BSO Director of Program Publications Marc Mandel discusses Schumann, Berlioz, and the new BSO 125th Anniversary Commission by Jonathan Dawe. In the weeks ahead, Jan Swafford of Tufts University discusses Beethoven's *Missa Solemnis* (January 19-21), Reinhold Brinkmann of Harvard University discusses the Boston Symphony Chamber Players' Beethoven/Schoenberg program featuring James Levine with guest soloists Anja Silja and Matthew Polenzani (Sunday afternoon, January 22, at Symphony Hall), and Elizabeth Seitz of The Boston Conservatory discusses Ravel, Mozart, Debussy, and Roussel (January 25-31).

Ticket Resale

Please remember that subscribers unable to attend a particular BSO concert in their series may call (617) 638-9426 up to one hour before the concert to make their tickets available for resale. This not only helps bring needed revenue to the orchestra, it also makes your seat available to someone who might otherwise be unable to attend the concert. You will receive a mailed receipt acknowledging your tax-deductible contribution within three weeks of your call.

In Case of Snow...

To find out the status of a Boston Symphony concert and options available to you in case of a snow emergency, BSO subscribers and patrons may call a special Symphony Hall number. Just dial (617) 638-9495 at any time for a recorded message regarding the current status of a concert. Please note, too, that ticket refunds will only be offered for concerts that are cancelled.

With Thanks

BSO subscription concerts are supported in part by a grant from the Boston Cultural Council, which is funded by the Massachusetts Cultural Council and administered by the Mayor's Office of Arts, Tourism, and Special Events.

A Brief History of the Boston Symphony Orchestra

Now in its 125th season, the Boston Symphony Orchestra gave its inaugural concert on October 22, 1881, and has continued to uphold the vision of its founder, the businessman, philanthropist, Civil War veteran, and amateur musician Henry Lee Higginson, for well over a century. The Boston Symphony Orchestra has performed throughout the United States, as well as in Europe, Japan, Hong Kong, South America, and China; in addition, it reaches audiences numbering in the millions through its performances on radio, television, and recordings. It plays an active role in commissioning new works from today's most important composers; its summer season at Tanglewood is regarded as one of the world's most important music festivals; it helps develop the audience of the future through BSO Youth Concerts and through a variety of outreach programs involving the entire Boston community; and, during the Tanglewood season, it sponsors the Tanglewood Music Center, one of the world's most important training grounds for young composers, conductors, instrumentalists, and vocalists. The orchestra's virtuosity is reflected in the concert and recording activities of the Boston Symphony Chamber Players, one of the world's most distinguished chamber ensembles made up of a major symphony orchestra's principal players, and the activities of the Boston Pops Orchestra have established an international standard for the performance of lighter kinds of music. Overall, the mission of the Boston Symphony Orchestra is to foster and maintain an organization dedicated to the making of music consonant with the highest aspirations of musical art, creating performances and providing educational and training programs at the highest level of excellence. This is accomplished with the continued support of its audiences, governmental assistance on both the federal and local levels, and through the generosity of many foundations, businesses, and individuals.



Major Henry Lee Higginson, founder of the Boston Symphony Orchestra

Henry Lee Higginson dreamed of founding a great and permanent orchestra in his home town of Boston for many years before that vision approached reality in the spring of 1881. The following October the first Boston Symphony Orchestra concert was given under the direction of conductor Georg Henschel, who would remain as music director until 1884. For nearly twenty years Boston Symphony concerts were held in the Old Boston Music Hall; Symphony Hall, one of the world's most highly regarded concert halls, was opened on October 15, 1900. The BSO's 2000-01 season celebrated the cen-

BSO Archives



The first photograph, actually a collage, of the Boston Symphony Orchestra under Georg Henschel, taken 1882

tennial of Symphony Hall, and the rich history of music performed and introduced to the world at Symphony Hall since it opened over a century ago.

Georg Henschel was succeeded by a series of German-born and -trained conductors —Wilhelm Gericke, Arthur Nikisch, Emil Paur, and Max Fiedler—culminating in the appointment of the legendary Karl Muck, who served two tenures as music director, 1906-08 and 1912-18. Meanwhile, in July 1885, the musicians of the Boston Symphony had given their first "Promenade" concert, offering both music and refreshments, and fulfilling Major Higginson's wish to give "concerts of a lighter kind of music." These concerts, soon to be given in the springtime and renamed first "Popular" and then "Pops," fast became a tradition.



Rush ticket line at Symphony Hall, probably in the 1930s

In 1915 the orchestra made its first transcontinental trip, playing thirteen concerts at the Panama-Pacific Exposition in San Francisco. Recording, begun with the Victor Talking Machine Company (the predecessor to RCA Victor) in 1917, continued with increasing frequency. In 1918 Henri Rabaud was engaged as conductor. He was succeeded the following year by Pierre Monteux. These appointments marked the beginning of a French-oriented tradition which would be maintained, even during the Russian-born Serge Koussevitzky's time, with the employment of many French-trained musicians.

The Koussevitzky era began in 1924. His extraordinary musicianship and electric personality proved so enduring that he served an unprecedented term of twenty-five years. The BSO's first live concert broadcasts, privately funded, ran from January 1926 through the 1927-28 season. Broadcasts continued sporadically in the early 1930s, regular live Boston Symphony broadcasts being initiated in October 1935. In 1936 Koussevitzky led the orchestra's first concerts in the Berkshires; a year later he and the players took up annual summer residence at Tanglewood. Koussevitzky passionately shared Major Higginson's dream of "a good honest school for musicians," and in 1940 that dream was realized with the founding of the Berkshire Music Center (now called the Tanglewood Music Center).

In 1929 the free Esplanade concerts on the Charles River in Boston were inaugurated by Arthur Fiedler, who had been a member of the orchestra since 1915 and who in 1930 became the eighteenth conductor of the Boston Pops, a post he would hold for half a

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century, to be succeeded by John Williams in 1980. The Boston Pops Orchestra celebrated its hundredth birthday in 1985 under Mr. Williams's baton. Keith Lockhart began his tenure as twentieth conductor of the Boston Pops in May 1995, succeeding Mr. Williams.

Charles Munch followed Koussevitzky as music director of the Boston Symphony Orchestra in 1949. Munch continued Koussevitzky's practice of supporting contemporary composers and introduced much music from the French repertory to this country. During his tenure the orchestra toured abroad for the first time and its continuing series of Youth Concerts was initiated under the leadership of Harry Ellis Dickson. Erich Leinsdorf began his seven-year term as music director in 1962. Leinsdorf presented numerous premieres, restored many forgotten and neglected works to the repertory, and, like his two predecessors, made many recordings for RCA; in addition, many concerts were televised under his direction. Leinsdorf was also an energetic director of the Tanglewood Music Center; under his leadership a full-tuition fellowship program was established. Also during these years, in 1964, the Boston Symphony Chamber Players were founded. William Steinberg succeeded Leinsdorf in 1969. He conducted a number of American and world premieres, made recordings for Deutsche Grammophon and RCA, appeared regularly on television, led the 1971 European tour, and directed concerts on the east coast, in the south, and in the midwest.



Symphony Hall in the early 1940s, with the main entrance still on Huntington Avenue, before the intersection of Massachusetts and Huntington avenues was reconstructed so the Green Line could run underground

Seiji Ozawa became the BSO's thirteenth music director in the fall of 1973, following a year as music adviser and three years as an artistic director at Tanglewood. His historic twenty-nine-year tenure, from 1973 to 2002, exceeded that of any previous BSO conductor; in the summer of 2002, at the completion of his tenure, he was named Music Director Laureate. Besides maintaining the orchestra's reputation worldwide, Ozawa reaffirmed the BSO's commitment to new music through the commissioning of many new works (including commissions marking the BSO's centennial in 1981 and the TMC's fiftieth anniversary in 1990), played an active role at the Tanglewood Music Center, and further expanded the BSO's recording activities. In 1995 he and the BSO welcomed Bernard Haitink as Principal Guest Conductor. Named Conductor Emeritus in 2004, Mr. Haitink has led the BSO in Boston, New York, at Tanglewood, and on tour in Europe, and has also recorded with the orchestra.

In the fall of 2001, James Levine was named to succeed Seiji Ozawa as music director. Maestro Levine began his tenure as the BSO's fourteenth music director—and the first American-born conductor to hold that position—in the fall of 2004. His wide-ranging programs balance great orchestral, operatic, and choral classics with equally significant music of the 20th and 21st centuries, including newly commissioned works from such important American composers as Milton Babbitt, Elliott Carter, John Harbison, Peter Lieberson, and Charles Wuorinen. He also appears as pianist with the Boston Symphony Chamber Players, conducts the Tanglewood Music Center Orchestra, and works with the TMC Fellows in classes devoted to orchestral repertoire, Lieder, and opera.

Today the Boston Symphony Orchestra, Inc., presents more than 250 concerts annually. It is an ensemble that has richly fulfilled Henry Lee Higginson's vision of a great and permanent orchestra in Boston.

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A Brief History of Symphony Hall

The first home of the Boston Symphony Orchestra was the old Boston Music Hall, which stood downtown where the Orpheum Theatre now stands, held about 2,400 seats, and was threatened in 1893 by the city's road-building/rapid transit project. That summer, the BSO's founder, Major Henry Lee Higginson, organized a corporation to finance a new and permanent home for the orchestra. On October 15, 1900—some seven years and $750,000 later—the new hall was opened. The inaugural gala concluded with a performance of Beethoven's *Missa Solemnis* under the direction of then music director Wilhelm Gericke.

At Higginson's insistence, the architects—McKim, Mead & White of New York—engaged Wallace Clement Sabine, a young assistant professor of physics at Harvard, as their acoustical consultant, and Symphony Hall became the first auditorium designed in accordance with scientifically-derived acoustical principles. It is now ranked as one of the three best concert halls in the world, along with Amsterdam's Concertgebouw and Vienna's Musikverein. Bruno Walter called it "the most noble of American concert halls," and Herbert von Karajan, comparing it to the Musikverein, noted that "for much music, it is even better...because of the slightly lower reverberation time."



BSO conductor Wilhelm Gericke, who led the Symphony Hall inaugural concert

Symphony Hall is 61 feet high, 75 feet wide, and 125 feet long from the lower back wall to the front of the stage. The walls of the stage slope inward to help focus the sound. The side balconies are shallow so as not to trap any of the sound, and though the rear balconies are deeper, sound is properly reflected from the back walls. The recesses of the coffered ceiling help distribute the sound throughout the hall, as do the statue-filled niches along the three sides. The auditorium itself is centered within the building, with corridors and offices insulating it from noise outside. The leather seats are the ones installed for the hall's opening in 1900. With the exception of the wood floors, the hall is built of brick, steel, and plaster, with only a moderate amount of decoration, the original, more ornate plans for the building's exterior having been much simplified as a cost-reducing measure. But as architecture critic Robert Campbell has observed, upon penetrating the "outer carton" one discovers "the gift within—the lovely ornamented interior, with its delicate play of grays, its statues, its hint of giltwork, and, at concert time, its sculptural glitter of instruments on stage."

Symphony Hall was designed so that the rows of seats could be replaced by tables for Pops concerts. For BSO concerts, the hall seats 2,625. For Pops concerts, the capacity is 2,371, including 241 small tables on the main floor. To accommodate this flexible system—an innovation in 1900—an elevator, still in use, was built into the Symphony Hall floor. Once a year the five Symphony Hall chandeliers are lowered to the floor and all 394 lightbulbs are changed. The sixteen replicas of Greek and Roman statues—ten of mythical subjects, six of actual historical figures—are related to music, art, and literature. The statues were donated by a committee of 200 Symphony-goers and cast by P.P. Caproni and Brother, Boston, makers of plaster reproductions for public buildings and art schools. They were not ready for the opening concert, but appeared one by one during the first two seasons.



Architect's watercolor rendering of Symphony Hall prior to its construction

The Symphony Hall organ, an Aeolian-Skinner designed by G. Donald Harrison and

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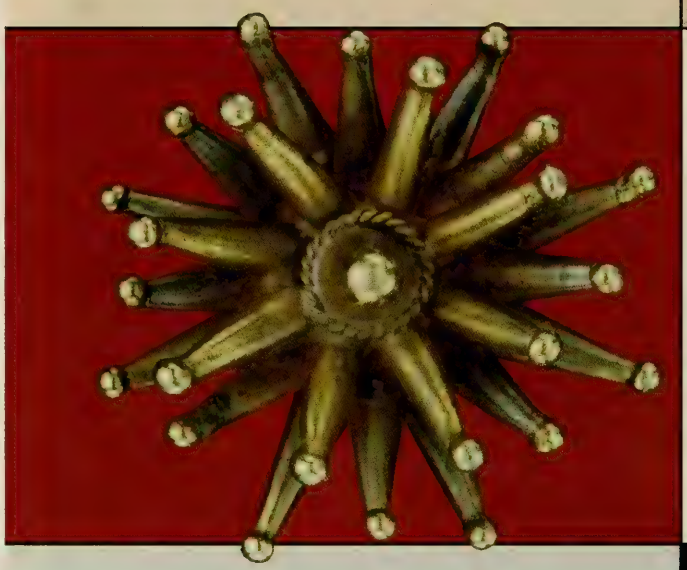


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Edgar Degas, *Dancers in Rose,* (detail), about 1900. Pastel on paper. Seth K. Sweetser Fund.



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Akan artist, Ghana, *Chief's ring with "starburst,"* late 19th–early 20th century. Gold. The Museum of Fine Arts, Houston; The Glassell Collection of African Gold, Gift of Alfred C. Glassell Jr. Photograph by Thomas R. Dubrock.

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THROUGH JULY 9

Yagi Akira, *Faceted Covered Vessels with Pale Blue Glaze,* 2004. Porcelain. Collection of Halsey and Alice North, New York, NY. Photographed by Richard P. Goodbody 2005.



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Two radio booths used for the taping and broadcasting of concerts overlook the stage at audience-left. For recording sessions, equipment is installed in an area of the basement. The hall was completely air-conditioned during the summer of 1973, and in 1975 a six-passenger elevator was installed in the Massachusetts Avenue stairwell.



From 1906

Symphony Hall has been the scene of more than 250 world premieres, including major works by Samuel Barber, Béla Bartók, Elliott Carter, Aaron Copland, Henri Dutilleux, George Gershwin, Sofia Gubaidulina, John Harbison, Walter Piston, Sergei Prokofiev, Roger Sessions, Igor Stravinsky, Michael Tippett, John Williams, and Ellen Taaffe Zwilich. For many years the biggest civic building in Boston, it has also been used for many purposes other than concerts, among them the First Annual Automobile Show of the Boston Automobile Dealers' Association (1903), the Boston premiere of Cecil B. De Mille's film version of *Carmen* starring Geraldine Farrar (1915), the Boston Shoe Style Show (1919), a debate on American participation in the League of Nations (1919), a lecture/demonstration by Harry Houdini debunking spiritualism (1925), a spelling bee sponsored by the *Boston Herald* (1935), Communist Party meetings (1938-40; 1945), Jordan Marsh-sponsored fashion shows "dedicated to the working woman" (1940s), and all the inaugurations of former longtime Boston mayor James Michael Curley.

A couple of interesting points for observant concertgoers: The plaques on the proscenium arch were meant to be inscribed with the names of great composers, but the hall's original directors were able to agree unanimously only on Beethoven, so his remains the only name above the stage. The ornamental initials "BMH" in the staircase railings on the Huntington Avenue side (originally the main entrance) reflect the original idea to name the building Boston Music Hall, but the old Boston Music Hall, where the BSO had performed since its founding in 1881, was not demolished as planned, and a decision on a substitute name was not reached until Symphony Hall's opening.

In 1999, Symphony Hall was designated and registered by the United States Department of the Interior as a National Historic Landmark, a distinction marked in a special ceremony at the start of the 2000-01 season. In the 2000-01 season, the Boston Symphony Orchestra marked the centennial of its home, renewing Symphony Hall's role as a crucible for new music activity, as a civic resource, and as a public gathering place. The programming and celebratory events included world premieres of works commissioned by the BSO, the first steps of a new master plan that will strengthen Symphony Hall's public presence, and the launching of an initiative that will ultimately extend the sights and sounds of Symphony Hall via the internet. The Symphony Hall Centennial Season brought not only a commemoration, but a second inauguration. Symphony Hall was built for the purpose of expanding the presence of orchestral music here and now—a mission the BSO continues to carry forward into today's world and the world of tomorrow.

JAMES LEVINE


Koichi Miura

The 2005-06 season is James Levine's second as Music Director of the Boston Symphony Orchestra. Named Music Director Designate in October 2001, he is the orchestra's fourteenth music director since the BSO's founding in 1881, and the first American-born conductor to hold that position. Highlights of his twelve BSO programs for 2005-06 (three of which also go to Carnegie Hall in New York) include a season-opening all-French program (works by Berlioz, Debussy, Milhaud, and Saint-Saëns) celebrating the BSO's longstanding tradition of performing the French orchestral repertoire; historic works by Bartók, Debussy, Dutilleux, and Stravinsky given their world or American premieres by the BSO in the course of the past century; newly commissioned works from Elliott Carter, Jonathan Dawe, and Peter Lieberson; and five of eleven programs (to be divided between the BSO's 2005-06 and 2006-07 seasons) juxtaposing works by Beethoven and Schoenberg. Also in 2005-06, Mr. Levine will appear as both pianist and conductor in a Beethoven/Schoenberg program (featuring soprano Anja Silja and tenor Matthew Polenzani) with the Boston Symphony Chamber Players, and he will lead the BSO on tour in Chicago, Newark (at the New Jersey Performing Arts Center), Philadelphia, and Washington, D.C. This past summer at Tanglewood, Mr. Levine led concerts with the Boston Symphony Orchestra and the Tanglewood Music Center Orchestra, and worked with the TMC's Conducting and Vocal Fellows in classes devoted to orchestral repertoire, Lieder, and opera. Maestro Levine made his BSO debut in April 1972; he has since led the orchestra in repertoire ranging from Haydn, Mozart, Schumann, Brahms, Dvořák, Verdi, Mahler, and Debussy to music of Babbitt, Cage, Carter, Harbison, Ligeti, Sessions, and Wuorinen.

James Levine is also Music Director of the Metropolitan Opera, where, in the thirty-four years since his debut there, he has developed a relationship with that company unparalleled in its history and unique in the musical world today. All told at the Met he has led more than 2,000 performances of 80 different operas. His 2005-06 Met season includes a special Opening Night Gala, a new production of Donizetti's *Don Pasquale*, revivals of *Così fan tutte*, *Falstaff*, *Fidelio*, *Lohengrin*, *Parsifal*, and *Wozzeck*, and, to close the season, a gala concert honoring departing general manager Joseph Volpe, as well as three concerts each at Carnegie with the MET Orchestra (including a world premiere in May by Charles Wuorinen) and MET Chamber Ensemble (including a New York premiere in October by Elliott Carter). Also this season at Carnegie, he celebrates Milton Babbitt's ninetieth birthday in May with a program made entirely of that composer's music. Mr. Levine inaugurated the "Metropolitan Opera Presents" television series for PBS in 1977, founded its Young Artist Development Program in 1980, returned Wagner's complete *Der Ring des Nibelungen* to the repertoire in 1989 (in the Met's first integral cycles in 50 years), and reinstated recitals and concerts with Met artists at the opera house—a former Metropolitan tradition. Expanding on that tradition, he and the MET Orchestra began touring in concert in 1991, and have since performed around the world.

Outside the United States, Mr. Levine's activities are characterized by his intensive and enduring relationships with Europe's most distinguished musical organizations, especially the Berlin Philharmonic, the Vienna Philharmonic, and the summer festivals in Salzburg (1975-1993) and Bayreuth (1982-98). He was music director of the UBS Verbier Festival Orchestra from its founding in 2000 and, before coming to

Boston, was chief conductor of the Munich Philharmonic from 1999 to 2004. In the United States he led the Chicago Symphony Orchestra for twenty summers as music director of the Ravinia Festival (1973-1993) and, concurrently, was music director of the Cincinnati May Festival (1973-1978). Besides his many recordings with the Metropolitan Opera and the MET Orchestra, he has amassed a substantial discography with such leading ensembles as the Berlin Philharmonic, Chicago Symphony, London Symphony, Philharmonia Orchestra, Munich Philharmonic, Dresden Staatskapelle, Philadelphia Orchestra, and Vienna Philharmonic. Over the last thirty years he has made more than 200 recordings of works ranging from Bach to Babbitt. Maestro Levine is also active as a pianist, performing chamber music and in collaboration with many of the world's great singers.

Born in Cincinnati, Ohio, on June 23, 1943, James Levine studied piano from age four and made his debut with the Cincinnati Symphony at ten, as soloist in Mendelssohn's D minor piano concerto. He was a participant at the Marlboro Festival in 1956 (including piano study with Rudolf Serkin) and at the Aspen Music Festival and School (where he would later teach and conduct) from 1957. In 1961 he entered the Juilliard School, where he studied conducting with Jean Morel and piano with Rosina Lhévinne (continuing on his work with her at Aspen). In 1964 he took part in the Ford Foundation-sponsored "American Conductors Project" with the Baltimore Symphony Orchestra and Alfred Wallenstein, Max Rudolf, and Fausto Cleva. As a direct result of his work there, he was invited by George Szell, who was on the jury, to become an assistant conductor (1964-1970) at the Cleveland Orchestra—at twenty-one, the youngest assistant conductor in that orchestra's history. During his Cleveland years, he also founded and was music director of the University Circle Orchestra at the Cleveland Institute of Music (1966-72).

James Levine was the first recipient (in 1980) of the annual Manhattan Cultural Award and in 1986 was presented with the Smetana Medal by the Czechoslovak government, following performances of the composer's *Má Vlast* in Vienna. He was the subject of a *Time* cover story in 1983, was named "Musician of the Year" by *Musical America* in 1984, and has been featured in a documentary in PBS's "American Masters" series. He holds numerous honorary doctorates and other international awards. In recent years Mr. Levine has received the Award for Distinguished Achievement in the Arts from New York's Third Street Music School Settlement; the Gold Medal for Service to Humanity from the National Institute of Social Sciences; the Lotus Award ("for inspiration to young musicians") from Young Concert Artists; the Anton Seidl Award from the Wagner Society of New York; the Wilhelm Furtwängler Prize from Baden-Baden's Committee for Cultural Advancement; the George Jellinek Award from WQXR in New York; the Goldenes Ehrenzeichen from the cities of Vienna and Salzburg; the Crystal Award from the World Economic Forum in Davos, Switzerland; America's National Medal of Arts and Kennedy Center Honors, and the 2005 Award for Distinguished Service to the Arts from the American Academy of Arts and Letters.



Michael Lutch



BOSTON SYMPHONY ORCHESTRA 2005-2006

James Levine
Music Director
Ray and Maria Stata Music Directorship, fully funded in perpetuity

Bernard Haitink
Conductor Emeritus
LaCroix Family Fund, fully funded in perpetuity

Seiji Ozawa
Music Director Laureate

First Violins

Malcolm Lowe
Concertmaster
Charles Munch chair, fully funded in perpetuity

Tamara Smirnova
Associate Concertmaster
Helen Horner McIntyre chair, endowed in perpetuity in 1976

Alexander Velinzon
Assistant Concertmaster
Robert L. Beal, Enid L., and Bruce A. Beal chair, endowed in perpetuity in 1980

Elita Kang
Assistant Concertmaster
Edward and Bertha C. Rose chair

Bo Youp Hwang
John and Dorothy Wilson chair, fully funded in perpetuity

Lucia Lin
Forrest Foster Collier chair

Ikuko Mizuno
Dorothy Q. and David B. Arnold, Jr., chair, fully funded in perpetuity

Amnon Levy
Muriel C. Kasdon and Marjorie C. Paley chair

*Sheila Fiekowsky
Ruth and Carl J. Shapiro chair, fully funded in perpetuity

*Jennie Shames‡
Theodore W. and Evelyn Berenson Family chair

*Valeria Vilker Kuchment
Stephanie Morris Marryott and Franklin J. Marryott chair

*Tatiana Dimitriades
Catherine and Paul Buttenwieser chair

*Si-Jing Huang
Mary B. Saltonstall chair, fully funded in perpetuity

*Nicole Monahan
Kristin and Roger Servison chair

*Wendy Putnam
Donald C. and Ruth Brooks Heath chair, fully funded in perpetuity

*Xin Ding

Second Violins

Haldan Martinson
Principal
Carl Schoenhof Family chair, fully funded in perpetuity

Vyacheslav Uritsky
Assistant Principal
Charlotte and Irving W. Rabb chair, endowed in perpetuity in 1977

Ronald Knudsen
Edgar and Shirley Grossman chair

Joseph McGauley
Shirley and J. Richard Fennell chair, fully funded in perpetuity

Ronan Lefkowitz
David H. and Edith C. Howie chair, fully funded in perpetuity

*Nancy Bracken

*Aza Raykhtsaum

*Bonnie Bewick

*James Cooke

*Victor Romanul
Bessie Pappas chair

*Catherine French

*Kelly Barr

*Polina Sedukh

*Glen Cherry

Violas

Steven Ansell
Principal
Charles S. Dana chair, endowed in perpetuity in 1970

Cathy Basrak
Assistant Principal
Anne Stoneman chair, fully funded in perpetuity

Edward Gazouleas
Lois and Harlan Anderson chair, fully funded in perpetuity

Robert Barnes

Ronald Wilkison

Michael Zaretsky

Marc Jeanneret

*Mark Ludwig

*Rachel Fagerburg

*Kazuko Matsusaka

*Rebecca Gitter

*Marvin Moon

Cellos

Jules Eskin
Principal
Philip R. Allen chair, endowed in perpetuity in 1969

Martha Babcock
Assistant Principal
Vernon and Marion Alden chair, endowed in perpetuity in 1977

Sato Knudsen
Mischa Nieland chair, fully funded in perpetuity

Mihail Jojatu
Sandra and David Bakalar chair

Luis Leguía
Robert Bradford Newman chair, fully funded in perpetuity

*Jerome Patterson
Lillian and Nathan R. Miller chair

*Jonathan Miller
Charles and JoAnne Dickinson chair

*Owen Young
John F. Cogan, Jr., and Mary L. Cornille chair, fully funded in perpetuity

*Andrew Pearce
Stephen and Dorothy Weber chair

*Mickey Katz
Richard C. and Ellen E. Paine chair, fully funded in perpetuity

Gordon and Mary Ford Kingsley Family chair

Basses

Edwin Barker
Principal
Harold D. Hodgkinson chair, endowed in perpetuity in 1974

Lawrence Wolfe
Assistant Principal
Maria Nistazos Stata chair, fully funded in perpetuity

Joseph Hearne
Leith Family chair, fully funded in perpetuity

Dennis Roy
Joseph and Jan Brett Hearne chair

John Salkowski
Erich and Edith Heymans chair

*James Orleans

*Participating in a system of rotated seating
‡On sabbatical leave
§Substitute player

*Todd Seeber
Eleanor L. and Levin H. Campbell chair, fully funded in perpetuity
*John Stovall
*Benjamin Levy

Flutes
Elizabeth Rowe
Principal
Walter Piston chair, endowed in perpetuity in 1970
Fenwick Smith
Myra and Robert Kraft chair, endowed in perpetuity in 1981
Elizabeth Ostling
Associate Principal
Marian Gray Lewis chair, fully funded in perpetuity

Piccolo

Evelyn and C. Charles Marran chair, endowed in perpetuity in 1979
§Linda Toote

Oboes
John Ferrillo
Principal
Mildred B. Remis chair, endowed in perpetuity in 1975
Mark McEwen
James and Tina Collias chair
Keisuke Wakao
Assistant Principal
Elaine and Jerome Rosenfeld chair

English Horn
Robert Sheena
Beranek chair, fully funded in perpetuity

Clarinets
William R. Hudgins
Principal
Ann S.M. Banks chair, endowed in perpetuity in 1977
Scott Andrews
Thomas Stemberg chair
Thomas Martin
Associate Principal & E-flat clarinet
Stanton W. and Elisabeth K. Davis chair, fully funded in perpetuity

Bass Clarinet
Craig Nordstrom
Farla and Harvey Chet Krentzman chair, fully funded in perpetuity

Bassoons
Richard Svoboda
Principal
Edward A. Taft chair, endowed in perpetuity in 1974
Suzanne Nelsen
John D. and Vera M. MacDonald chair
Richard Ranti
Associate Principal
Diana Osgood Tottenham/ Hamilton Osgood chair, fully funded in perpetuity

Contrabassoon
Gregg Henegar
Helen Rand Thayer chair

Horns
James Sommerville
Principal
Helen Sagoff Slosberg/Edna S. Kalman chair, endowed in perpetuity in 1974
Richard Sebring
Associate Principal
Margaret Andersen Congleton chair, fully funded in perpetuity
Daniel Katzen
Elizabeth B. Storer chair, fully funded in perpetuity
Jay Wadenpfuhl
John P. II and Nancy S. Eustis chair, fully funded in perpetuity

Jonathan Menkis‡
Jean-Noël and Mona N. Tariot chair
§Hazel Davis
§Kevin Owen

Trumpets
Charles Schlueter
Principal
Roger Louis Voisin chair, endowed in perpetuity in 1977
Peter Chapman
Ford H. Cooper chair, endowed in perpetuity in 1984
Thomas Rolfs
Associate Principal
Nina L. and Eugene B. Doggett chair
Benjamin Wright
Rosemary and Donald Hudson chair

Trombones
Ronald Barron
Principal
J.P. and Mary B. Barger chair, fully funded in perpetuity
Norman Bolter
Arthur and Linda Gelb chair

Bass Trombone
Douglas Yeo
John Moors Cabot chair, fully funded in perpetuity

Tuba
Mike Roylance
Margaret and William C. Rousseau chair, fully funded in perpetuity

Timpani
Timothy Genis
Sylvia Shippen Wells chair, endowed in perpetuity in 1974

Percussion
Frank Epstein
Peter and Anne Brooke chair, fully funded in perpetuity
J. William Hudgins
Peter Andrew Lurie chair, fully funded in perpetuity

Barbara Lee chair

Assistant Timpanist
Mr. and Mrs. Edward H. Linde chair
§Richard Flanagan

Harp
Ann Hobson Pilot
Principal

Voice and Chorus
John Oliver
Tanglewood Festival Chorus Conductor
Alan J. and Suzanne W. Dworsky chair, fully funded in perpetuity

Librarians
Marshall Burlingame
Principal
Lia and William Poorvu chair, fully funded in perpetuity
William Shisler
John Perkel

Assistant Conductors
Jens Georg Bachmann
Anna E. Finnerty chair, fully funded in perpetuity
Ludovic Morlot

Personnel Managers
Lynn G. Larsen
Bruce M. Creditor

Stage Manager
John Demick

BOSTON SYMPHONY ORCHESTRA

James Levine, *Music Director*
Bernard Haitink, *Conductor Emeritus*
Seiji Ozawa, *Music Director Laureate*
125th Season, 2005-2006

Thursday, January 12, at 8
Friday, January 13, at 1:30
THE MARIE L. AUDET GILLET CONCERT
Saturday, January 14, at 8
THE FERNAND GILLET CONCERT
Tuesday, January 17, at 8
SPONSORED BY DELTA AIR LINES

JAMES LEVINE conducting

DAWE — *The Flowering Arts* (2005)
(BSO 125th Anniversary Commission/world premiere; commissioned by the Boston Symphony Orchestra, James Levine, Music Director, through the generous support of The New Works Fund established by the Massachusetts Cultural Council, a state agency)

SCHUMANN — Symphony No. 4 in D minor, Opus 120
Ziemlich langsam [Rather slow] – Lebhaft [Lively]
Romanze. Ziemlich langsam
Scherzo. Lebhaft; Trio
Langsam – Lebhaft – Schneller [Faster] – Presto

INTERMISSION

Tanglewood

BOSTON POPS

THE BSO ONLINE

Boston Symphony and Boston Pops fans with access to the Internet can visit the orchestra's official home page (http://www.bso.org). The BSO web site not only provides up-to-the-minute information about all of the orchestra's activities, but also allows you to buy tickets to BSO and Pops concerts online. In addition to program listings and ticket prices, the web site offers a wide range of information on other BSO activities, biographies of BSO musicians and guest artists, current press releases, historical facts and figures, helpful telephone numbers, and information on auditions and job openings. Since the BSO web site is updated on a regular basis, we invite you to check in frequently.

BERLIOZ — *Symphonie fantastique*, Episode from the life of an artist, Opus 14

Reveries, passions. Largo – Allegro agitato e appassionato assai – Religiosamente
A ball. Valse: Allegro non troppo
Scene in the country. Adagio
March to the scaffold. Allegretto non troppo
Dream of a witches' sabbath. Larghetto – Allegro

UBS is proud to sponsor the BSO's 2005-2006 season.

The evening concerts will end about 10:20 and the afternoon concert about 3:50.

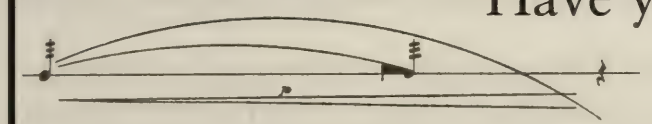
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Week 11



Have you taken ***note***

of our **Symphony Café** recently?



- Reservations are accepted at (617) 638-9328.
- Price is $19 per person for lunch, $32 for dinner (prices do not include service charge or tax)
- Full bar service is available in the Symphony Café, but is not included in the cost of the meal.
- Café closed Sunday and Monday

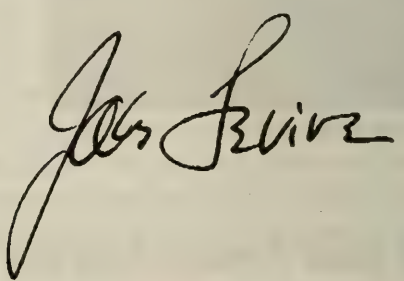
We look forward to the pleasure of your company!

From the Music Director

I'm always talking with composers, especially those who teach, as to where they've had exceptionally bright, talented students. And as much as I prefer playing multiple works by the great "elder statesmen" of our time in order to develop a relationship between their music and the audience, I don't want to neglect younger composers whose music is already interesting and also growing. Thus the presence on this program of Jonathan Dawe, a composer just over forty who writes music that is noteworthy for its originality. His new piece, *The Flowering Arts*, which we commissioned for the BSO's 125th anniversary, is inspired by some older music—in this case some very old music indeed. Of course this isn't in itself a new procedure, but his contemporary take on that older music is extraordinary. I've heard several other works of his, including a chamber opera that's been recently premiered. The combination of elements in his music is unique, and doesn't belong to any standard "school." Even with the juxtaposition of old elements in *The Flowering Arts*, the language is entirely Jon's own. And it's a piece that will be fun for the audience.

This is followed by Schumann's Fourth Symphony. I'm a major Schumann fan: I do lots of his songs, most of his orchestral pieces, and some of his chamber pieces. But the work we know as his Fourth Symphony (though it was actually the second of his four in order of composition) is remarkable in its sharing of certain materials as it proceeds from one movement to the next, and also in playing the traditional four movements nearly without pause, thus creating a very different sort of tension and establishing an overall rhythmic energy that is one of the work's most striking features. The mood is extraordinarily serious and vibrant, particularly in the many ways Schumann contrasts use of the full orchestra with smaller instrumental groupings. All of Schumann's symphonies have their own particular mood and feeling. The Fourth is no exception.

And the Berlioz *Fantastique*? This is a piece all of us—orchestra, conductor, and audience—know so well. It's been a signature work of the Boston Symphony Orchestra for decades—under Monteux, Koussevitzky, Munch, and Ozawa—and it's also one of the symphonies I play most often. Certainly Berlioz had some spectacularly subtle achievements in his later pieces. But even when compared to the operas *Les Troyens* and *Benvenuto Cellini*, or to *Les Nuits d'été* and *La Mort de Cléopâtre*, this attempt to contain his imagination in a "normal" symphonic structure (allowing for the presence of an extra movement, something we find also in Schumann's Third Symphony and in Mahler) remains consistently compelling and exciting. It's a work we need to keep in the forefront of the BSO's repertoire, even as we look forward to doing so much more of Berlioz's music in future seasons.



Jonathan Dawe
The Flowering Arts (2005)


J. Milarsky

Jonathan Dawe was born on February 17, 1965, in Boston, Massachusetts, and lives in New York City. The Flowering Arts *was commissioned in 2004 by the Boston Symphony Orchestra for the orchestra's 125th anniversary at the request of BSO Music Director James Levine. Dawe began working on the score in March 2005 and completed it in mid-July. These are the world premiere performances of* The Flowering Arts, *and this is the first music by Jonathan Dawe to be performed by the Boston Symphony Orchestra.* The Flowering Arts *is dedicated "to James Levine" and is scored for piccolo (also doubling third flute), two flutes, two oboes, English horn, E-flat clarinet, two B-flat clarinets, two bassoons, contrabassoon, four horns, high trumpet (piccolo B-flat), two C trumpets, two trombones, bass trombone, tuba, percussion (three players—I: glockenspiel; high, medium, and low anvils, small cymbal; II: vibraphone; high, medium, and low tom-toms, medium cymbal; III: marimba, bass drum, tubular bells, large cymbal, lion's roar), timpani, harp, piano, and strings. The piece is about fifteen minutes long.*

Jonathan Dawe was born in Boston but grew up in Katonah, New York, between Albany and New York City. Although primarily interested as a child in the visual arts, when he was in his early teens he heard Bach's second *Brandenburg* Concerto and decided quickly and definitively that he would become a composer. His practical music experience had included somewhat casual piano lessons, but he began to take the instrument more seriously at this time, and he also played trumpet. He attended high school at the North Carolina School of the Arts in Winston-Salem, and spent the summer of 1982 at Tanglewood in the Boston University Tanglewood Institute's Young Artist Program. He went on to Oberlin College in Ohio.

At Oberlin, Dawe studied composition with Richard Hoffmann, a pupil of Schoenberg, and was exposed to the music of the Darmstadt-era serialists, including Boulez and Milton Babbitt. At the same time he continued to develop his longstanding interest in music of the Baroque and earlier eras. (He even played krumhorn in an early-music ensemble.) After receiving his undergraduate degree from Oberlin, Dawe waited a couple

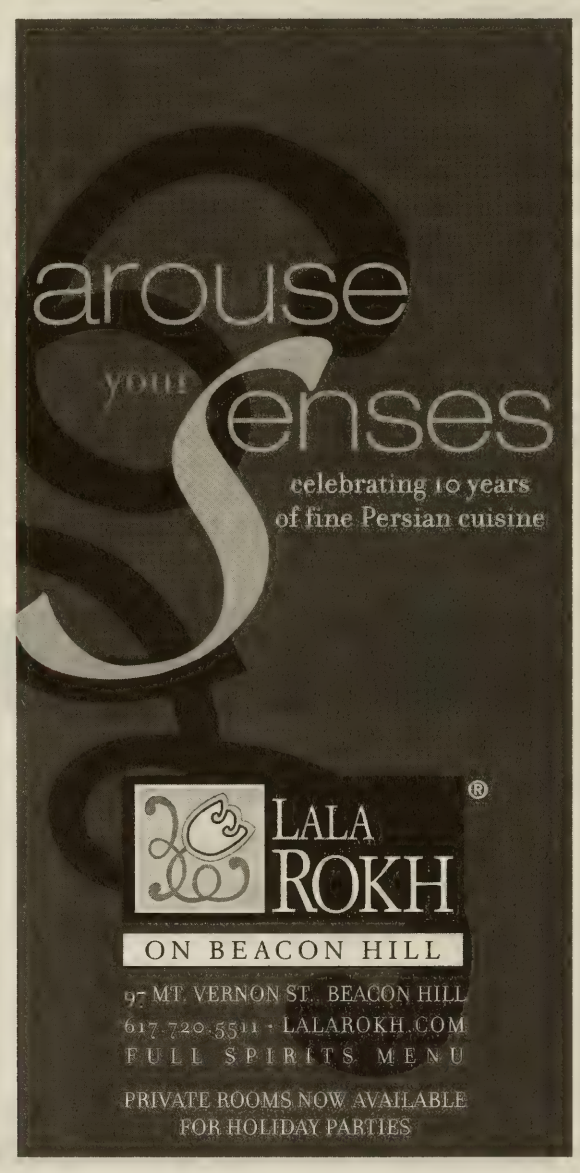
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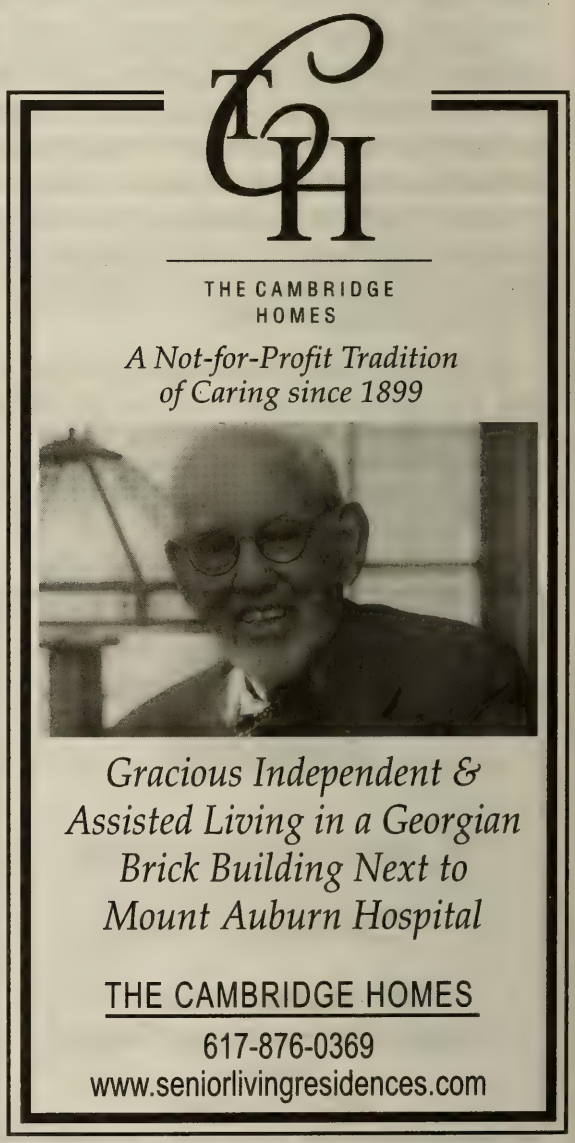
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of years before undertaking graduate work at the Juilliard School, where he studied with Milton Babbitt. He received his doctorate in 1995, and joined the Juilliard graduate faculty teaching analysis and other courses. He has also taught composition privately.

Dawe became well versed in the methods, techniques, and styles of modernist composition during his years at Oberlin and Juilliard, studying with two noted experts in twelve-tone serialist procedures. He arrived at what would become the key concepts of his own unique style while working with Milton Babbitt. Although he'd never been particularly drawn to math, he nevertheless became fascinated by fractal geometry and began modeling some of his compositional tactics on some of its premises. At the same time, he started explicitly using figures and gestures borrowed from early music, especially the Baroque, as a basis for his own compositions. All of Dawe's works have since incorporated both of these strategies, and as a result his music has a distinctive sound, one in which echoes of the past-familiar are transmuted in the language of the present. In this he follows in the tradition of contemporary transformation of pre-existing musical materials by any number of composers, including Bach, Beethoven, Ives, Stravinsky, or Berio. Analogies in other media might be found in the painter Francis Bacon's 20th-century reimagining of Velazquez's 17th-century "Portrait of Pope Innocent X" or in Ezra Pound's translations of Homer.

Dawe employs fractal models in transforming the appropriated musical figures in sev-





eral dimensions; some of the results are readily audible. These might include augmentation or diminution, in which a recognizable figure is either slowed down or speeded up; or transposition, which can result in sequences (that is, the same motif at a higher or lower pitch) or what sounds like a change of mode, say from major to minor (although in this context this isn't really what happens). Some transformations take place on a deeper or more far-reaching level, and may determine large-scale structure for the piece. These workings are likely less apparent in the hearing, just as Bach's or Schubert's numerological architectures are subsumed into the art of the music. Of course, just as in music of the past, the point is not to hear the mechanics involved but to hear the music itself.

Much of Jonathan Dawe's experience of hearing his music performed came during his years in school, and he has had success in competitions and with grants. He won several awards for young composers, including two BMI composer's awards, two ASCAP prizes, and the Bearns Prize, and has received grants from the Koussevitzky Music Foundation, the New York State Council for the Arts, and the Fromm Foundation. Since receiving his doctorate, he has connected through various means with performers and ensembles, mostly in New York City. Through Milton Babbitt he became acquainted with the pianist Robert Taub, at the time artist-in-residence at the Institute for Advanced Study at Princeton. Taub was interested in Dawe's compositional methods and asked him to lecture at Princeton. Following that, Taub arranged for the commission of two works—*Passacaille* for solo piano (2001; to be premiered next season) and the Concerto for Piano and Orchestra (premiered by Taub at the Wharton Center for Performing Arts in East Lansing, Michigan, in 2003).

Jonathan Dawe's recent and upcoming projects include a fully staged chamber opera, *Prometheus*, featuring countertenor Derek Lee Ragin, the Cygnus Ensemble, and the

This organization is supported in part by the Massachusetts Cultural Council, a state agency.

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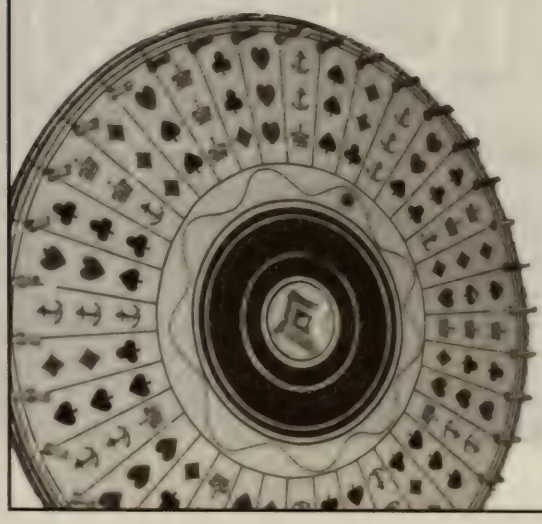
New York Baroque Dance Company (premiered at the Guggenheim Museum in February 2005); a new string quartet for the Miró Quartet commissioned by the Wharton Center for the Arts (to be premiered in fall 2006), and a miniature opera, *Orlando Furioso*, based on fragments by Vivaldi, for New York's Second Instrumental Unit (to be premiered in London, with additional performances scheduled for Boston, New York, and Los Angeles).

BSO Music Director James Levine became aware of Dawe's music through Milton Babbitt and Robert Taub. As a member of the Juilliard composition faculty, Babbitt is one of Levine's many sources of information about new and emerging composers. Taub and Levine collaborated recently in performances of Roger Sessions's Piano Concerto both in Boston (in January 2003) and with the Munich Philharmonic. While in Boston, Taub had brought along the score to Dawe's Piano Concerto to practice in his "down time." Levine noticed the score on his piano and had a chance to look at it. When considering composers to commission for the BSO's 125th anniversary, Levine wanted to infuse the repertoire with works by younger musicians, as well as music from established composers and those with a history with the orchestra. Hence Jonathan Dawe, the youngest of the composers commissioned to help celebrate the BSO's 125th anniversary.

As the composer mentions in his own program note (see below), his new orchestral work *The Flowering Arts* was initiated by an encounter with the opera *Les Arts florissants* by the French Baroque composer Marc-Antoine Charpentier (c.1645-1704). Dawe was initially intrigued by the opera because of its title, which for him had multiple resonances. In addition to the obvious meaning of a vibrant interaction of arts and society, the title's reference to "flowering" ties in with Dawe's fractal preoccupations, since the development of plant life such as flowers can be described using fractal geometry. Charpentier's compositional skill also impressed Dawe, especially in his use of melodic fig-

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ures that can also serve as accompanying counterpoint.

As Dawe explains below, *The Flowering Arts* is based on the allegorical characters found in Chapentier's opera. Dawe's orchestration is colorful, quite varied, and generally transparent. Featured instruments help to delineate the different sections. For example, clarinets, flutes, and violins predominate in the exposition of "La Musique"; the "Choeur des Guerriers" that follows has the whole string section and the oboes in militant rhythms. "La Poesie," the next entrant, has in the foreground piccolo and C trumpets, oboe, bassoon, and flute. "La Peinture" features brass and strings in amorphous harmonies. "L'Architecture" is characterized by sharp rhythms and the metallic sounds of piano, vibraphone, and marimba. "Discord" arrives with a full wind section with percussion, followed by a trio of bassoons and contrabassoon; "The Furies" are illustrated by aggressive sixteenth-notes in the strings, colored by the flutes. "Peace," the final character introduced, is high harmonic canons in the strings with glockenspiel and vibraphone, succeeded by a trio of flutes. These introductions are preceded by an "overture" and followed by a significant chaconne (a musical form with a repeating bass line and harmonic structure, as in the Bach D minor solo violin sonata or the last movement of Brahms's Symphony No. 4) that develops the materials of each of the characters.

Although its materials are based on gestures of earlier music, *The Flowering Arts* is necessarily a cohesive musical statement in itself. In fact, Jonathan Dawe's ideal listener would be unfamiliar with Charpentier's piece. The combination of ancient and modern musical elements has the effect of creating a strong resonance between the seventeenth century and the twenty-first, finding echoes along the way through many eras of music history.

—Robert Kirzinger

The composer has provided the following note for his new piece:

The Flowering Arts, a single-movement work, presents an allegory in which the cultivated arts, "Music," "Poetry," "Painting," and "Architecture," are under siege by the powers of "Discord."

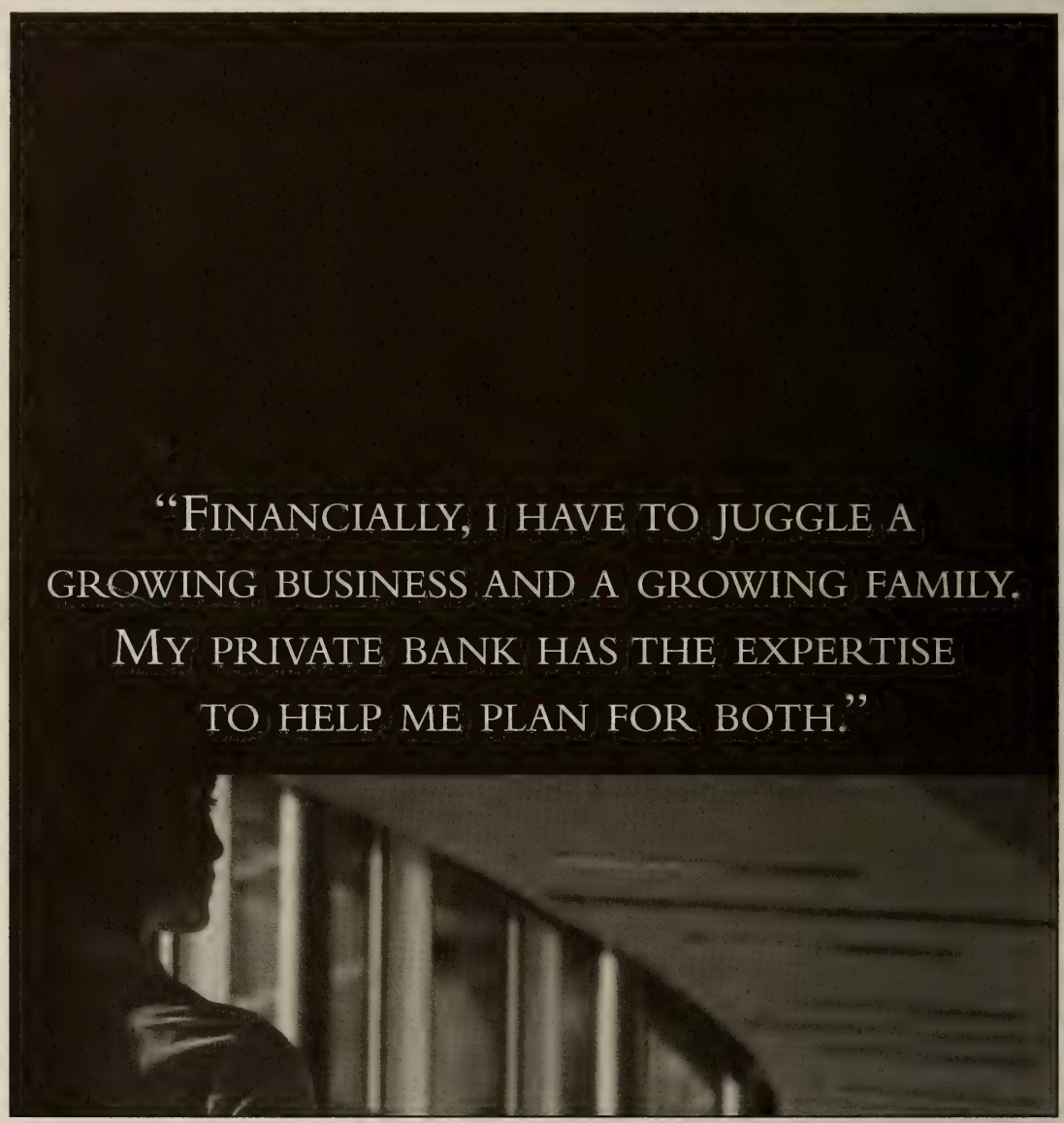
Drawing initial inspiration from the opera/ballet *Les Arts florissants* (1685) by the French Baroque composer Marc-Antoine Charpentier, *The Flowering Arts* recasts energies of Baroque music into a decisively modern language. Whereas the 17th-century model depicts each of the Arts with different vocal characters, in this work each of the Arts is connected distinctly to one of several compositional strategies, based upon fractal geometry, that I have been developing over the years. Rotational arrays, Stravinsky verticals, spectral trees, and cellular automata make up the discrete language of each of the players in this drama. Building upon fragments of early music as primary panels, the outgrowth of new musical ideas reveals heightened levels of Baroque imagery yet also resonates clearly as expressions of today.

An opening overture leads directly into the presentation of each of the Arts (music, poetry, painting, architecture), interrupted by several assaults led by Discord. "Peace" descends (featuring canons in high string harmonics and a trio of flutes), and, after a final rally, casts out Discord. An extended Chaconne unfolds in which the Arts celebrate each other, systematically merging and morphing their materials together, creating—in a manner—fractals of fractals.

Despite this work's clear programmatic elements, I also view this piece as possessing some small commentary beyond its own story: that in worlds in which discord abounds, peace only truly triumphs with the support of creativity and imagination, with a flowering of the arts.

—Jonathan Dawe

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Robert Schumann
Symphony No. 4 in D minor, Opus 120



Robert Schumann was born in Zwickau, Saxony, on June 8, 1810, and died in Endenich, near Bonn, on July 29, 1856. He composed the D minor symphony originally in late 1841, not long after completing his First Symphony (the D minor was thus second in order of composition), but an unsuccessful performance discouraged him from publishing it. Not until 1851 did he return to the work, revise it considerably in orchestration and a few structural details, and publish it as his Fourth Symphony. The first performance of this final version took place under his own direction in Düsseldorf on December 30, 1852. The American premiere took place on March 30, 1856, in New York, at a so-called "Sacred Concert" led by Carl Bergmann. Boston first heard it the following year, when Carl Zerrahn led the Philharmonic Society in a performance at the Melodeon on February 7, 1857. Georg Henschel led the first Boston Symphony performances of Schumann's Fourth Symphony in its 1851 revision in November 1882, subsequent performances being given by Wilhelm Gericke, Arthur Nikisch, Franz Kneisel, Emil Paur, Max Fiedler, Otto Urack, Ernst Schmidt, Henri Rabaud, Pierre Monteux, Serge Koussevitzky, Charles Munch, Leonard Bernstein, Guido Cantelli, Erich Leinsdorf, Stanislaw Skrowaczewski, Claudio Abbado, Neville Marriner, Seiji Ozawa, Hans Vonk, Charles Dutoit, Kurt Sanderling, Thomas Dausgaard (the most recent Tanglewood performance of the 1851 version, on July 16, 1995, though Ilan Volkov led the original 1841 version there more recently, on August 14, 1999), Roberto Abbado, and Christoph von Dohnányi (the most recent subscription performances, in November 2002). Prior to Volkov's aforementioned 1999 performance, the 1841 version had been played by the BSO on only three occasions: first under Arthur Nikisch in March 1892 (following performances of the 1851 revision the previous week), under Emil Paur in Philadelphia in January 1898, and under Jesús López-Cobos at Tanglewood in 1988. The symphony is scored for two each of flutes, oboes, clarinets, and bassoons, four horns, two trumpets, three trombones, timpani, and strings.

Late in May 1841, Clara Schumann noted in the diary that she kept jointly with her husband Robert: "Sometimes I hear D minor strains resounding wildly in the distance." Those strains were emanating from Schumann's study, where he was hard at work at the keyboard on a symphony in D minor that would keep him occupied until October of the same year. Well before he undertook this effort, Clara would have had ample opportunity to eavesdrop on his labors. (Actually, Schumann's working habits posed something of a problem for her; while composing, he preferred that Clara refrain from practicing the piano.) During the early months of 1841, Schumann had been incredibly productive. In a mere four days toward the end of January he completed the sketches for his First Symphony in B-flat (Opus 38), which received its warmly applauded premiere with the Leipzig Gewandhaus in March. In the following months, he drafted the *Ouverture, Scherzo und Finale* (Opus 52), a light-hearted companion piece to its more ambitious predecessor. Among the least well-known of Schumann's compositions for orchestra, it was first aired publicly on a December concert at the Gewandhaus, the same program on which the D minor symphony was also premiered. While orchestrating the last movement of the *Ouverture, Scherzo und Finale* in May, Schumann simultaneously began to sketch out a *Phantasie* in A minor for piano and orchestra, a work better-known in its later and somewhat revised incarnation as the first movement of the A minor piano concerto (Opus 54).

The sustained productivity of Schumann's aptly named "symphonic year" was a long

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time in the making. His earliest effort along these lines dates back to the late 1820s, a time when he was ostensibly pursuing a degree in law at the University of Leipzig, but was in fact far more interested in honing his burgeoning musical skills. One of his first serious attempts at composition from that period was a piano quartet in C minor that he left in a partially finished state, intending eventually to "cobble it into a symphony." This plan failed to materialize, its only tangible traces being a number of orchestrational cues that Schumann entered into his manuscript copy of the quartet. During the early 1830s Schumann's thoughts turned to a concert overture—or perhaps even an opera—based on Shakespeare's *Hamlet*. Although this project never came to fruition, Schumann recycled some of his sketch materials in a G minor symphony for which he drafted only an opening pair of movements. Premiered in Zwickau, his hometown, in 1832, the first movement of the never-completed symphony offers a foretaste of things to come.

If these many false starts indicate that symphonies did not flow as easily from Schumann's pen as did songs and piano pieces, he could take some comfort in the fact that the symphony posed a major challenge to nearly all of the composers of his generation. As a critic, Schumann addressed the problem on numerous occasions in the pages of the *Neue Zeitschrift für Musik*, the journal that he and a group of like-minded thinkers had founded in 1834. Writing in 1839, he claimed that most of the symphonic works of his contemporaries amounted to little more than "pale imitations" of Beethoven. Only rarely did he detect signs of "a genuine preservation or mastery of the grand form, where ideas alternate in rapid succession and yet are linked by an inner spiritual bond." In other words, a major source of the aspiring composer's inspiration—the symphonies of Beethoven—proved to be an obstacle to the originality of expression that was a *sine qua non* for artistic success.

At about the same time, however, Schumann discovered that it was possible to write meaningful symphonies in the wake of Beethoven. During a long visit to Vienna between October 1838 and April 1839, he was introduced to Schubert's *Great* C major symphony by the composer's brother Ferdinand. Before long, he arranged for a performance of the virtually unknown masterpiece by the Gewandhaus Orchestra under Mendelssohn's direction. On December 11, 1839, a day after hearing a run-through of the work, he reported enthusiastically to Clara that Schubert's symphony was "beyond description." Schubert, he went on to say, had the uncanny ability "to make the instruments sound like human voices... and this length, this heavenly length like a novel in four volumes... I was totally happy, and wished only that you were my wife and that I too could write such symphonies." Before long, both wishes came true. After more than

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a year of legal wrangling with Clara's father Friedrich, Schumann and his beloved were wed on September 12, 1840; and within about a year he would have an impressive series of symphonic works to his credit.

In some ways the D minor symphony is the most radical achievement of Schumann's symphonic year. Although its compact, many-movements-in-one form was not without precedent (Schubert had adopted a similar strategy in his *Wanderer Fantasy* for piano), never before had this scheme been pursued so rigorously in a symphony. The extreme concision of Schumann's musical language was probably a source of bewilderment for much of the audience who first heard the D minor symphony in December 1841. Strictly speaking, the concert on which it appeared was less a vehicle for Schumann than for Clara, whose rendition of the *Hexameron* duo with Liszt at the end of the program apparently stole the show. The critical reactions to Schumann's symphony, however, were decidedly mixed. According to a brief notice in the *Leipziger allgemeine Zeitung*, the new work was "full of clever ideas" and displayed a genuine "power of invention," but the critic for the journal of record, the *Allgemeine musikalische Zeitung*, found it deficient in both "content and form." Another factor mitigated against the unqualified success Schumann had hoped for. The symphony was conducted by the concertmaster of the Gewandhaus Orchestra, Ferdinand David, who, though a fine musician, was unable to elicit the polished results for which Mendelssohn's performances with the group were renowned. Both Schumann's inability to find a publisher for the symphony and the less than wholehearted enthusiasm of the critics probably influenced his decision to set the work aside—at least for the time being.

When Schumann revisited the D minor symphony after a decade-long hiatus in December 1851, he had already been serving for a year as Municipal Music Director in Düsseldorf. Though responsible for the supervision of musical activities at the city's two large Catholic churches, he was principally charged with the direction of the subscription concerts of the Allgemeiner Musikverein, a group consisting largely of amateurs—



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Some of the changes in the 1851 revision of the symphony—such as Schumann's substitution of German for the original Italian tempo indications—are more or less cosmetic. Others, however, are considerably more substantive. The newly composed transitions into the second and final sections, for instance, like the motivic additions in the concluding *Lebhaft*, go a long way toward making the musical argument even tighter than it was in the 1841 version. But by far the most controversial of Schumann's alterations involves his treatment of orchestral sonority. The thicker scoring of the 1851 version has been the object of harsh criticism. When Vincent d'Indy claimed in his *Cours de Composition* that "no useful lessons can be learned about orchestration from the study of Schumann's scores," he was alluding primarily to the D minor symphony. Moreover, the more somber hues of the later version have often been interpreted as signs of Schumann's deteriorating mental state and of the depression that finally engulfed him.



Robert and Clara Schumann

These opinions do not hold up well. First, there is no indication that Schumann's audiences were in the least disturbed by the later orchestration of the D minor symphony. In fact, a reviewer of a May 1853 performance praised it for its "simplicity, clarity, and freshness." Second, the admittedly dark coloring of many passages was meant to make an effect of solemn grandeur that Schumann often invoked when writing in the key of D minor, and hardly represents a general tendency in his later music. Third, not every passage is uniformly scored. On the contrary, the lighter textures of the middle sections—the *Romanze* and the Trio of the scherzo, in particular—provide a foil to the full scoring of the opening and close. Finally, Schumann himself viewed the second incarnation of the symphony as the definitive one, invariably referring to the 1841 version in his later correspondence as a "sketch." (Brahms's publication of the original version in 1891 nearly cost him his lifelong friendship with Clara Schumann, who considered his editorial effort to be a betrayal of her husband's intentions.)

The manuscript sources for the D minor symphony indicate that it took Schumann several attempts to arrive at a suitable name for the revised work. According to the autograph title page, he planned on calling it a "*Symphonistische Phantasie für großes Orchester*" ("Symphonic Fantasy for large orchestra"). The opening page of the score originally bore the similar title "*Phantasie für Orchester*," though Schumann subsequently scratched out "*Phantasie*" and replaced it with "*Symphonie*." By the time that Breitkopf and Hartel published the score in 1853, three of Schumann's symphonies were already in print, hence the designation as Symphony No. 4 (Opus 120). The first edition also includes a rather unwieldy subtitle; after listing each of the symphony's main sections, the publisher—or Schumann himself—added the phrase "*in einem Satze*"



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("in one movement"). If nothing else, the final title and the false starts leading up to it tell us that Schumann's Fourth is no ordinary symphony. And indeed, the freedom of its overall conception is more suggestive of a "symphonic fantasy" than of a symphony in the classical mold.

Schumann once wrote that compositions in the larger forms should possess a "historical dimension." That is, whether a piece consists of one movement or several, it should unfold a coherent narrative from within, alternately pausing to reflect on its own past and driving forward to a fixed goal. By this standard, the Fourth is the most "historical" of all of Schumann's orchestral works. Each of its principal sections (or movements) dovetails neatly one into the next, and the resultant continuity is further enhanced by a fine web of motivic relationships. Much of the symphony's melodic substance derives from two ideas, both in the minor mode: a languid, sinuous line first stated in the slow introduction by middle-register strings and bassoons, and the propulsive theme of the ensuing *Lebhaft*. A third idea also plays an important role in the symphony's unfolding plot: a fanfare for winds and brass introduced at the central climax of the first *Lebhaft*. The *Romanze* opens with a melancholy tune for solo oboe and cello accompanied by pizzicato strings (Schumann even toyed with the idea of adding a guitar to the texture), but then we hear an extended reminiscence of the languid music of the slow introduction. Transformed from minor into major, this idea in turn becomes the subject of florid arabesques in the violin solo that follows. Schumann probably derived the main theme of the scherzo from the First Symphony of J.W. Kalliwoda, a now all-but-forgotten composer who was quite respected in his day. Here too we sense Schumann's desire to knit together the strands of the musical narrative, for the scherzo alternates with a Trio based on the florid violin solo of the *Romanze*. Gradually intensifying allusions to the theme of the first *Lebhaft* usher in the finale, which Schumann frames with statements of the earlier fanfare theme. Turning emphatically to the major mode, the music thus traces a great arc from brooding melancholy to ultimate triumph, a process confirmed by the jubilant coda. Although the principal ideas of the symphony alternate in rapid succession, they clearly embody the "inner spiritual bond" that Schumann sought in vain in so many of his contemporaries' symphonic works.

—John Daverio

A distinguished musicologist, educator, and violinist, the late Boston University professor John Daverio was a frequent guest speaker and annotator for the Boston Symphony Orchestra. His books include *Robert Schumann: Herald of a "New Poetic Age"*; *Nineteenth-Century Music and the German Romantic Ideology*; and *Crossing Paths: Perspectives on the Music of Schubert, Schumann, and Brahms*.

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Hector Berlioz
Symphonie fantastique, Episode from the life of an artist, Opus 14



Louis-Hector Berlioz was born at La Côte-Saint-André, Department of Isère, France, on December 11, 1803, and died in Paris on March 8, 1869. He composed his Symphonie fantastique*—his first major work—in 1830, though a few of the musical ideas derive from some of his earlier compositions (see below). François-Antoine Habeneck led the first performance on December 5, 1830, in Paris. Habeneck led the premiere of the revised version on December 9, 1832, also in Paris, on which occasion Berlioz was one of the drummers. Carl Bergmann led the first American performance on January 27, 1856, with the New York Philharmonic. The first Boston performance was given in a Harvard Musical Association concert under Carl Zerrahn on February 12, 1880. Georg Henschel conducted the waltz at Boston Symphony concerts in December 1883, as did Wilhelm Gericke in October/November 1884, subsequent performances of the waltz alone, or the paired slow movement and waltz (in that order), being given by Gericke and Emil Paur between 1888 and 1905. The first complete Boston Symphony performance of the* Symphonie fantastique *was given by Wilhelm Gericke in December 1885, since which time the BSO has also played it under Arthur Nikisch, Emil Paur, Gericke again (in February 1901, during the BSO's first Symphony Hall season), Max Fiedler, Ernst Schmidt, Pierre Monteux, Serge Koussevitzky, Eleazar de Carvalho, Charles Munch (many times at home and on tour between November 1950 and February 1964), Jean Martinon, Seiji Ozawa (frequently at home and on tour since his initial Tanglewood performances of the work in 1967 and 1970, and his first subscription performances of it in November 1970), Georges Prêtre, Joseph Silverstein, Edo de Waart, Colin Davis, Hiroshi Wakasugi, Charles Dutoit, and Emmanuel Krivine (the most recent subscription performances, in October/November 2003). All of the BSO's performances from 1991 to 2002 were led by Seiji Ozawa, including the most recent Tanglewood performance, on July 14, 2002, which was part of his final program as the BSO's music director. The* Symphonie fantastique *is scored for two flutes, piccolo, two oboes, English horn, two clarinets, E-flat clarinet, four bassoons, four horns, two cornets, two trumpets, three trombones, two tubas (originally ophicleides), timpani, bass drum, snare drum, cymbals, bells, two harps, and strings.*

On December 9, 1832, in true storybook fashion—and as vividly recounted in his own *Memoirs*—Hector Berlioz won the heart of his beloved Harriet Smithson, whom he had never met, with a concert including the *Symphonie fantastique*, for which she had unknowingly served as inspiration when the composer fell hopelessly in love with her some years before. The two met the next day and were married on the following October 4. The unfortunate but true conclusion to this seemingly happy tale is that Berlioz and his "Henriette," as he called her, were formally separated in 1844.*

Berlioz saw the Irish actress Harriet Smithson for the first time on September 11, 1827, when she played Ophelia in *Hamlet* with a troupe of English actors visiting Paris. By the time of her departure from Paris in 1829, Berlioz had made himself known to her through letters but they did not meet. By February 6, 1830, he had hoped to begin his "Episode from the life of an artist," a symphony reflecting the ardor of his "infernal passion," but his creative capabilities remained paralyzed until that April, when gossip

*As Michael Steinberg has written, "Her French was roughly on the level of his English. The whole business was a disaster." By the time they separated, "Smithson had lost her looks, and an accident had put an end to her career. She died in 1854, an alcoholic and paralyzed."

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(later discredited) linking Harriet with her manager provided the impetus for him to conceive a program that ended with the transformation of her previously unsullied image into a participant in the infernal witches' sabbath whose depiction makes up the last movement of the *Symphonie fantastique*. The work had its first performance on December 5, 1830, paired on a concert with Berlioz's Prix de Rome-winning cantata *La Mort de Sardanapale*, which represented his fourth attempt at that prize.

Before Berlioz returned to Paris from Rome (where he was required to live and study while supported by his Prix de Rome stipend) in November 1832, he had subjected the second and third movements of his symphony to considerable revision. At the fateful concert of December 9, 1832, the *Fantastique* was paired with its sequel, the now virtually unknown *Lélio, or The Return to Life*, the "return" representing the artist's awakening to his senses from the opium dream depicted in the *Symphonie fantastique*'s program. Berlioz, overwhelmed by the coincidence of Harriet's being back in Paris at the same time, successfully conspired to provide her with a ticket to the concert; and so it was, when the speaker in *Lélio* declaimed the line "Oh, if only I could find her, the Juliet, the Ophelia, for whom my heart cries out...," that Harriet found herself as taken with Berlioz as he with her.

And what of the music itself? Though he ultimately came to feel that the titles of the individual movements spoke well enough for themselves, the composer originally speci-

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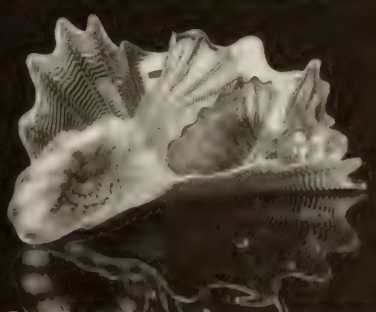
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PROGRAM
of the Symphony

A young musician of morbidly sensible temperament and fiery imagination poisons himself with opium in a fit of lovesick despair. The dose of the narcotic, too weak to kill him, plunges him into a deep slumber accompanied by the strangest visions, during which his sensations, his emotions, his memories are transformed in his sick mind into musical thoughts and images. The loved one herself has become a melody to him, an *idée fixe* as it were, that he encounters and hears everywhere.

PART I—REVERIES, PASSIONS

He recalls first that soul-sickness, that *vague des passions*, those depressions, those groundless joys, that he experienced before he first saw his loved one; then the volcanic love that she suddenly inspired in him, his frenzied suffering, his jealous rages, his returns to tenderness, his religious consolations.

PART II—A BALL

He encounters the loved one at a dance in the midst of the tumult of a brilliant party.

PART III—SCENE IN THE COUNTRY

One summer evening in the country, he hears two shepherds piping a *ranz des vaches** in dialogue; this pastoral duet, the scenery, the quiet rustling of the trees gently brushed by the wind, the hopes he has recently found some reason to entertain—all concur in affording his heart an unaccustomed calm, and in giving a more cheerful color to his ideas. But she appears again, he feels a tightening in his heart, painful presentiments disturb him—what if she were deceiving him?—One of the shepherds takes up his simple tune again, the other no longer answers. The sun sets—distant sound of thunder—loneliness—silence.

PART IV—MARCH TO THE SCAFFOLD

He dreams that he has killed his beloved, that he is condemned to death and led to the scaffold. The procession moves forward to the sounds of a march that is now somber and fierce, now brilliant and solemn, in which the muffled sound of heavy steps gives way without transition to the noisiest clamor. At the end, the *idée fixe* returns for a moment, like a last thought of love interrupted by the fatal blow.

PART V—DREAM OF A WITCHES' SABBATH

He sees himself at the sabbath, in the midst of a frightful troop of ghosts, sorcerers, monsters of every kind, come together for his funeral. Strange noises, groans, bursts of laughter, distant cries which other cries seem to answer. The beloved's melody appears again, but it has lost its character of nobility and shyness; it is no more than a dance tune, mean, trivial, and grotesque: it is she, coming to join the sabbath.—A roar of joy at her arrival.—She takes part in the devilish orgy.—Funeral knell, burlesque parody of the *Dies irae*, sabbath round-dance. The sabbath round and the *Dies irae* combined.

*A *ranz des vaches* is defined in The New Grove as "a Swiss mountain melody sung or played on an alphorn by herdsmen in the Alps to summon their cows." Other famous examples figure in the last movement of Beethoven's *Pastoral* Symphony, the overture to Rossini's *William Tell*, and the third act of Wagner's *Tristan und Isolde*.—M.M.

fied that his own detailed program—a version of which appears on the opposite page—be distributed to the audience at the first performance. For present purposes, it is worth quoting from that program's opening paragraph, with its reference to the symphony's principal musical theme:

> A young musician of morbidly sensitive temperament and fiery imagination poisons himself with opium in a fit of lovesick despair. The dose of the narcotic, too weak to kill him, plunges him into a deep slumber accompanied by the strangest visions, during which his sensations, his emotions, his memories are transformed in his sick mind into musical thoughts and images. The loved one herself has become a melody to him, an *idée fixe* as it were, that he encounters and hears everywhere.

The *idée fixe*, as much a psychological fixation as a musical one, is introduced in the violins and flute at the start of the first movement's Allegro section, the melody in fact having been lifted by the composer from his own 1828 cantata *Herminie*, which took second prize in his second attempt at the Prix de Rome.* In his score, Berlioz calls for a repeat of this section, presumably to ensure that the *idée fixe* be properly implanted in the ear, and mind, of his listeners. Its appearance "everywhere" in the course of the symphony includes a ball in the midst of a brilliant party (for sheer atmosphere, one of the most extraordinarily beautiful movements in Berlioz's orchestral output); during a quiet summer evening in the country (where it appears against a background texture of agitated strings, leading to a dramatic outburst before the restoration of calm); in the artist's last thoughts before he is executed, in a dream, for the murder of his beloved (at the end of the March to the Scaffold, whose characterization by Berlioz as "now somber and ferocious, now brilliant and solemn" suggests a more generally grim treatment than this music, played to death as an orchestral showpiece, usually receives); and during his posthumous participation in a wild witches' sabbath, following his execution, at which the melody representing his beloved appears, grotesquely transformed, to join a "devilish orgy" whose diabolically frenzied climax combines the *Dies irae* from the Mass for the Dead with the witches' round dance.



Harriet Smithson

Today, nearly 175 years since the premiere, it is easy to forget that when the *Sym-*

*Berlioz had originally used the violin melody heard at the very start of the first movement's introductory Largo for a song written years before, while under the influence of another, much earlier infatuation; the composer characterized this melody as "exactly right for expressing the overpowering sadness of a young heart first caught in the toils of a hopeless love."

The March to the Scaffold is another instance in the *Symphonie fantastique* of Berlioz's drawing upon preexisting music: this was composed originally for his unfinished opera *Les Francs-juges* of 1826. To suit his purpose in the *Fantastique*, the composer simply added a statement of the *idée fixe* to the end of the march—truncating it abruptly as the executioner's hand brings a conclusive halt to the protagonist's thoughts.

Finally, thanks to the 1991 rediscovery in manuscript of Berlioz's early, unpublished *Messe solennelle*, we also know that music from the Gratias of that work was reshaped for use in the *Fantastique*'s Scene in the Country, just as other ideas from the *Messe solennelle* would find their way into Berlioz's *Requiem*, *Benvenuto Cellini*, and *Te Deum*.

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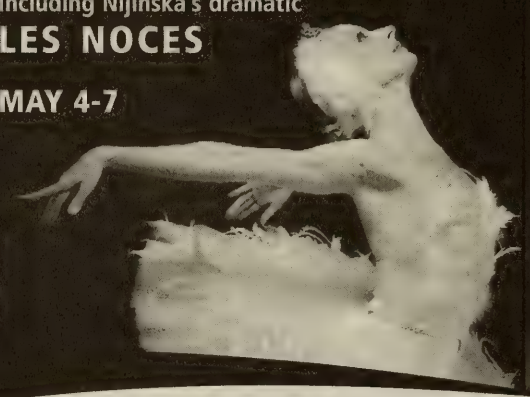
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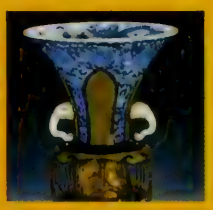
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phonie fantastique was new, Beethoven's symphonies had just recently reached France, Beethoven himself having died only in 1827, just half a year before the twenty-three-year-old Berlioz first saw Harriet Smithson. And Berlioz's five-movement symphony, with its much more specific programmatic intent, is already a far cry even from Beethoven's own *Pastoral* Symphony of 1808. David Cairns, whose translation of Berlioz's *Memoirs* is the one to read, has written that "Berlioz in the 'Fantastic' symphony was speaking a new language: not only a new language of orchestral sound... but also a new language of feeling,... the outward and visible sign of which was the unheard of fastidiousness with which nuances of expression were marked in the score."

Countless aspects of this score are representative of Berlioz's individual musical style. Among them are his rhythmically flexible, characteristically long-spun melodies, of which the *idée fixe* is a prime example; the quick (and equally characteristic) juxtaposition of contrasting harmonies, as in the rapid-fire chords near the end of the March; the telling and often novel use of particular instruments, whether the harps at the Ball, the unaccompanied English horn in dialogue with the offstage oboe at the start of the Scene in the Country, the drums, used to create distant thunder (with four players specified) at the end of that same Scene, and then immediately called upon to chillingly different effect at the start of the March, or the quick tapping of bows on strings to suggest the dancing skeletons of the Witches' Sabbath; and his precise concern with dynamic markings (e.g., a clarinet solo in the Scene in the Country begins at a *pppp* dynamic, the sort of marking we normally associate with such much later composers as Tchaikovsky or Mahler). And all of this becomes even more striking when one considers that the *Symphonie fantastique* is the composer's earliest big orchestral work, composed when he was not yet thirty, and that the great, mature works—*Roméo et Juliette*, *The Damnation of Faust*, the operas *Les Troyens* and *Béatrice et Bénédict* among them—would follow only years and decades later.

—Marc Mandel

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Apart from various reviews and the like, some of which one can find in an internet search, there is little in print about Jonathan Dawe yet; his music is self-published. Some information on his career may be found on his brand-new website, www.jonathandawe.com. Dawe's *Under the Tafelmusik* was recorded by guitarist William Anderson and others for Anderson's disc entitled "Hausmusik" on the Furious Artisans label. A recently completed all-Dawe CD including his Horn Trio, *The Siren*, *Fractal Farm* for woodwind quintet, and *Tow'rd Trumpets* for guitar is due out this coming March, also on Furious Artisans.

—Robert Kirzinger

The first full-scale biographical study of Schumann in English was the late Boston University professor John Daverio's *Robert Schumann: Herald of a "New Poetic Age"* (Oxford paperback). Daverio also provided the Schumann entry for the recently revised (2001) New Grove Dictionary of Music and Musicians. Daverio's last book, *Crossing Paths: Perspectives on the Music of Schubert, Schumann, and Brahms*, intriguingly examines aspects of Schumann's life and music in relation to the other two composers mentioned in its title (Oxford University Press). Gerald Abraham's older article on Schumann from the 1980 edition of The New Grove was reprinted in *The New Grove Early Romantic Masters 1–Chopin, Schumann, Liszt* (Norton paperback). Eric Frederick Jensen's *Schumann* is a fairly recent addition (2001) to the Master Musicians Series (Oxford). Michael Steinberg's program notes on the four Schumann symphonies are in his *The Symphony–A Listener's Guide* (Oxford paperback). Donald Francis Tovey included only the First, Third, and Fourth Schumann symphonies among his *Essays in Musical Analysis* (also Oxford). Hans Gál's *Schumann Orchestral Music* in the series of BBC Music Guides is a useful small volume (University of Washington paperback). *Robert Schumann: The Man and his Music*, edited by Alan Walker, includes a chapter by Brian Schlotel on "The Orchestral Music," though, as in most of the older literature, the reader can expect to encounter the oft-repeated charge—now deemed at least arguable, if not fallacious—that Schumann could not write properly for the orchestra (Barrie and Jenkins). Peter Ostwald's *Schumann: The Inner Voices of a Musical Genius* is a study of the composer's medical and psychological history based on surviving documentation (Northeastern University Press).

James Levine has recorded the four Schumann symphonies twice: in the late 1970s with the Philadelphia Orchestra (for RCA) and more recently with the Berlin Philhar-

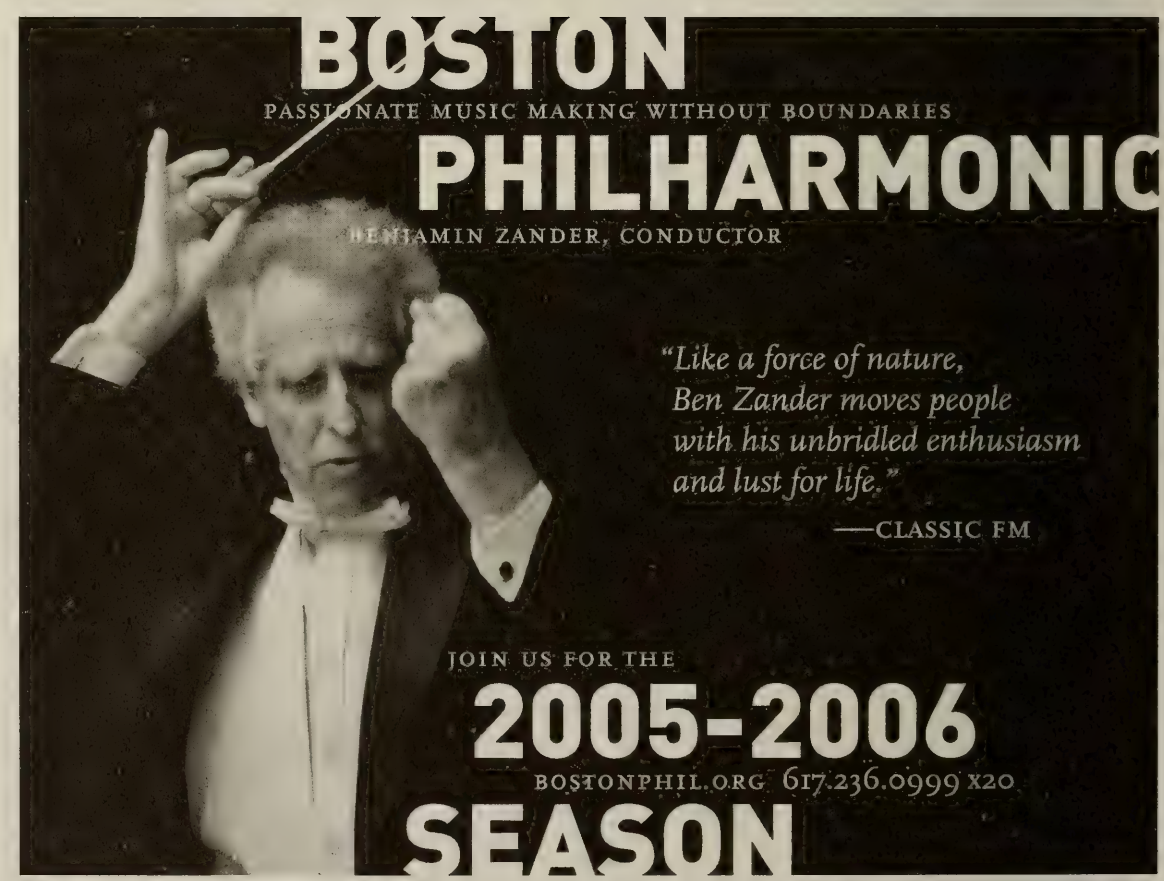
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monic (for Deutsche Grammophon). Both sets tend to be more frequently available in Europe than in the United States, given the vagaries of domestic marketing. Among other recorded cycles, Roy Goodman's set with the period-instrument Hanover Band (including the original rather than the revised version of Symphony No. 4) not only offers fine performances but is a real ear-opener with regard to the instrumentation, which comes across with a clarity often lacking in performances using "standard" instruments (RCA, if you can find *that*). Important Schumann symphony cycles with standard orchestral forces include Rafael Kubelik's with either the Berlin Philharmonic (Deutsche Grammophon) or the Bavarian Radio Symphony Orchestra (Sony Classical; this has the first and second violins seated antiphonally), George Szell's with the Cleveland Orchestra (also Sony, but note that even in this terrific, historically important set, Szell makes some alterations to Schumann's original instrumentation); Leonard Bernstein's with the Vienna Philharmonic (Deutsche Grammophon), Paul Paray's with the Detroit Symphony Orchestra (Mercury "Living Presence"), and Wolfgang Sawallisch's with the Bavarian Radio Symphony Orchestra (EMI "Great Recordings of the Century"). If pre-stereo sound isn't an issue for you, Wilhelm Furtwängler's powerful 1953 recording of Schumann's Fourth with the Berlin Phlharmonic is unquestionably the way to go (Deutsche Grammophon).

A comprehensive modern Berlioz biography in two volumes—*Berlioz, Volume I: The Making of an Artist, 1803-1832* and *Berlioz, Volume II: Servitude and Greatness*—by Berlioz authority David Cairns appeared in 1999 (University of California). Another important modern biography, from 1989, is D. Kern Holoman's *Berlioz*, subtitled "A musical biography of the creative genius of the Romantic era" (Harvard University Press). *Berlioz*, by Hugh Macdonald, general editor of the Berlioz critical edition, offers a compact introduction to the composer's life as part of the Master Musicians series (Oxford paperback). Another compact account is Peter Bloom's *The life of Berlioz* in the series "Musical lives" (Cambridge University paperback). Bloom also served as editor



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of *The Cambridge Companion to Berlioz* (Cambridge University paperback) and of the recent *Berlioz: Past, Present, Future*, published in October 2003 to mark the bicentennial of the composer's birth. This latter book is a compendium of articles by various musical and cultural historians who examine, among other things, Berlioz's own responses to music of his past, his interactions with musical contemporaries, and views proffered about him in subsequent generations (Eastman Studies in Music/University of Rochester Press). Julian Rushton's recent (2001) *The Music of Berlioz* provides detailed consideration of the composer's musical style and works (Oxford paperback). Hugh Macdonald's Berlioz article from The New Grove Dictionary of Music and Musicians (1980) was reprinted in *The New Grove Early Romantic Masters 2* (Norton paperback, also including the 1980 Grove articles on Weber and Mendelssohn). That article was retained, with revisions to the discussion of Berlioz's musical style, in the 2001 edition of Grove. In addition, Macdonald served as editor for *Selected Letters of Berlioz*, a fascinating volume of the composer's letters as translated by Roger Nichols (Norton). The best English translation of Berlioz's *Memoirs* is David Cairns's (Everyman's Library; also once available as a Norton paperback). Still also available is the much older translation by Ernest Newman (Dover paperback). Jacques Barzun's two-volume *Berlioz and the Romantic Century*, first published in 1950, is a distinguished and still very important older study (Columbia University Press); Barzun's own single-volume abridgment, *Berlioz and his Century*, is available as a University of Chicago paperback. Brian Primmer's *The Berlioz Style* offers a good discussion of the composer's music (Oxford).

James Levine recorded the *Symphonie fantastique* with the Berlin Philharmonic in 1990 (Deutsche Grammophon). The Boston Symphony Orchestra has made four recordings of the *Symphonie fantastique*: two under Charles Munch, in 1954 and 1962 (both for RCA), then under Georges Prêtre in 1969 (RCA) and Seiji Ozawa in 1973 (Deutsche Grammophon). Longtime Berlioz advocate (and former BSO principal guest conductor) Colin Davis has recorded the *Symphonie fantastique* four times, most recently with the London Symphony Orchestra (LSO Live, taken from concerts given in September 2000), and before that with the Vienna Philharmonic in 1990, the Concertgebouw Orchestra of Amsterdam in 1974, and the London Symphony in 1966 (all for Philips). Recordings of the *Fantastique* using period instruments include John Eliot Gardiner's with the Orchestre Révolutionnaire et Romantique (Philips) and Roger Norrington's with the London Classical Players (EMI). Historic accounts include Sir Thomas Beecham's from 1955 with the ORTF National Orchestra (EMI "Great Recordings of the Century") and Pierre Monteux's from 1930 with the Paris Symphony Orchestra (Music & Arts; Monteux recorded the work again in 1959 with the Vienna Philharmonic, for RCA).

—Marc Mandel



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Foundation grants make possible a variety of Boston Symphony Orchestra activities. In particular, foundation support is vital to sustaining the BSO's educational mission, from youth education and community outreach initiatives throughout the Greater Boston area to professional training for promising young musicians at the Tanglewood Music Center. Gifts from foundations nationwide help bridge the gap between ticket revenue and the cost of presenting a full BSO season and also fund special projects, concert programs, new music for the Boston Pops, and the BSO archives. In addition, endowment and capital gifts from foundations help ensure the future of all these activities, as well as supporting the maintenance of the orchestra's concert facilities. The Boston Symphony Orchestra gratefully acknowledges those foundations that have helped it to achieve its multifaceted mission.

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Continued on page 59

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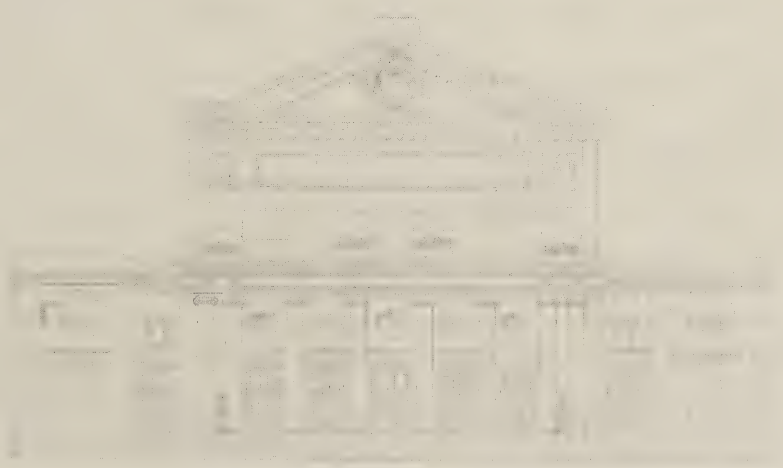
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NEXT PROGRAM. . .

Thursday, January 19, at 8
Friday, January 20, at 8
Saturday, January 21, at 8

Pre-Concert Talks by Jan Swafford, Tufts University

JAMES LEVINE conducting

BEETHOVEN — *Missa Solemnis* in D, Opus 123

KYRIE: Assai sostenuto (Mit Andacht) – Andante assai ben marcato – Tempo I

GLORIA: Allegro vivace – Larghetto – Allegro maestoso – Allegro ma non troppo e ben marcato – Poco più allegro – Presto

CREDO: Allegro ma non troppo – Adagio – Andante – Adagio espressivo – Allegro – Allegro molto – Allegro ma non troppo – Allegretto ma non troppo – Allegro con moto – Grave

SANCTUS: Adagio (Mit Andacht) – Allegro pesante – Presto – Praeludium: Sostenuto ma non troppo – Andante molto cantabile e non troppo mosso

AGNUS DEI: Adagio – Allegretto vivace – Allegro assai – Presto – Tempo I

DEBORAH VOIGT, soprano
JILL GROVE, mezzo-soprano
BEN HEPPNER, tenor
RENÉ PAPE, bass
TANGLEWOOD FESTIVAL CHORUS, JOHN OLIVER, conductor
MALCOLM LOWE, solo violin

With these performances of Beethoven's great *Missa Solemnis*, James Levine and the BSO initiate their wide-ranging survey—eleven programs in all, divided between the 2005-06 and 2006-07 seasons—of great works by Beethoven and Schoenberg, each of whom, in strikingly similar ways, opened new vistas in musical language and thought. Beethoven was one of Schoenberg's biggest influences; and Schoenberg's music and methods are continuations of ideas implicit in Beethoven's work.

Beethoven's *Missa Solemnis*—the work that inaugurated Symphony Hall in 1900—is one of the most significant works by one of the most significant composers. This monolithic late score stands with the Ninth Symphony, the late string quartets, and the late piano sonatas as the culmination of Beethoven's transformation of music. Beethoven intended the *Missa Solemnis* to celebrate the election of his patron Archduke Rudolph as Archbishop of Olmütz in 1820, but didn't complete the work until 1822. Though originally conceived for a specific occasion, this great, solemn, celebratory piece far transcends both time and place.

COMING CONCERTS . . .

PRE-CONCERT TALKS: The BSO offers Pre-Concert Talks in Symphony Hall prior to all BSO subscription concerts and Open Rehearsals. Free to all ticket holders, these half-hour talks begin at 6:45 p.m. prior to evening concerts, at 12:15 p.m. prior to Friday-afternoon concerts, and one hour before the start of each Open Rehearsal.

Thursday 'A'—January 19, 8-9:40
Friday Evening—January 20, 8-9:40
Saturday 'B'—January 21, 8-9:40

JAMES LEVINE conducting
DEBORAH VOIGT, soprano
JILL GROVE, mezzo-soprano
BEN HEPPNER, tenor
RENÉ PAPE, bass
TANGLEWOOD FESTIVAL CHORUS, JOHN OLIVER, conductor

BEETHOVEN *Missa Solemnis*

James Levine Series
Sunday, January 22, 3-5:15 p.m.
in Symphony Hall
(Pre-Concert Talk at 1:45 p.m.)

BOSTON SYMPHONY CHAMBER PLAYERS
JAMES LEVINE, pianist and conductor
ANJA SILJA, soprano
BEN HEPPNER, tenor

BEETHOVEN *An die ferne Geliebte*, for tenor and piano
BEETHOVEN Quintet in E-flat for piano and winds, Op. 16
SCHOENBERG Piano Pieces, Op. 19
SCHOENBERG *Pierrot Lunaire*, for soprano and chamber ensemble

Wednesday, January 25, at 7:30 p.m. (Open Rehearsal)
Thursday 'B'—January 26, 8-9:55
Friday 'B'—January 27, 1:30-3:25
Saturday 'A'—January 28, 8-9:55
Tuesday 'B'—January 31, 8-9:55

BERNARD HAITINK conducting
RICHARD GOODE, piano

RAVEL *Alborada del gracioso*
MOZART Piano Concerto No. 23 in A, K.488
DEBUSSY *Prélude à l'Après-midi d'un faune*
ROUSSEL Symphony No. 3

Thursday, February 2, at 10:30 a.m. (Open Rehearsal)
Thursday 'D'—February 2, 8-9:35
Friday Evening—February 3, 8-9:35
Saturday 'A'—February 4, 8-9:35

BERNARD HAITINK conducting

MAHLER Symphony No. 6

Thursday 'C'—February 9, 8-10:25
Friday 'A'—February 10, 1:30-3:55
Saturday 'B'—February 11, 8-10:25
James Levine Series—Sunday, February 12, 3-5:25
Tuesday 'B'—February 14, 8-10:25

JAMES LEVINE conducting
JONATHAN BISS, piano
MIRIAM FRIED, violin
RALPH KIRSHBAUM, cello

ALL-BEETHOVEN PROGRAM
Symphony No. 2
Triple Concerto for piano, violin, and cello
Symphony No. 7

Thursday, February 16, at 10:30 a.m. (Open Rehearsal)
Thursday 'C'—February 16, 8-10:10
Friday 'B'—February 17, 1:30-3:40
Saturday 'A'—February 18, 8-10:10
Tuesday 'C'—February 21, 8-10:10

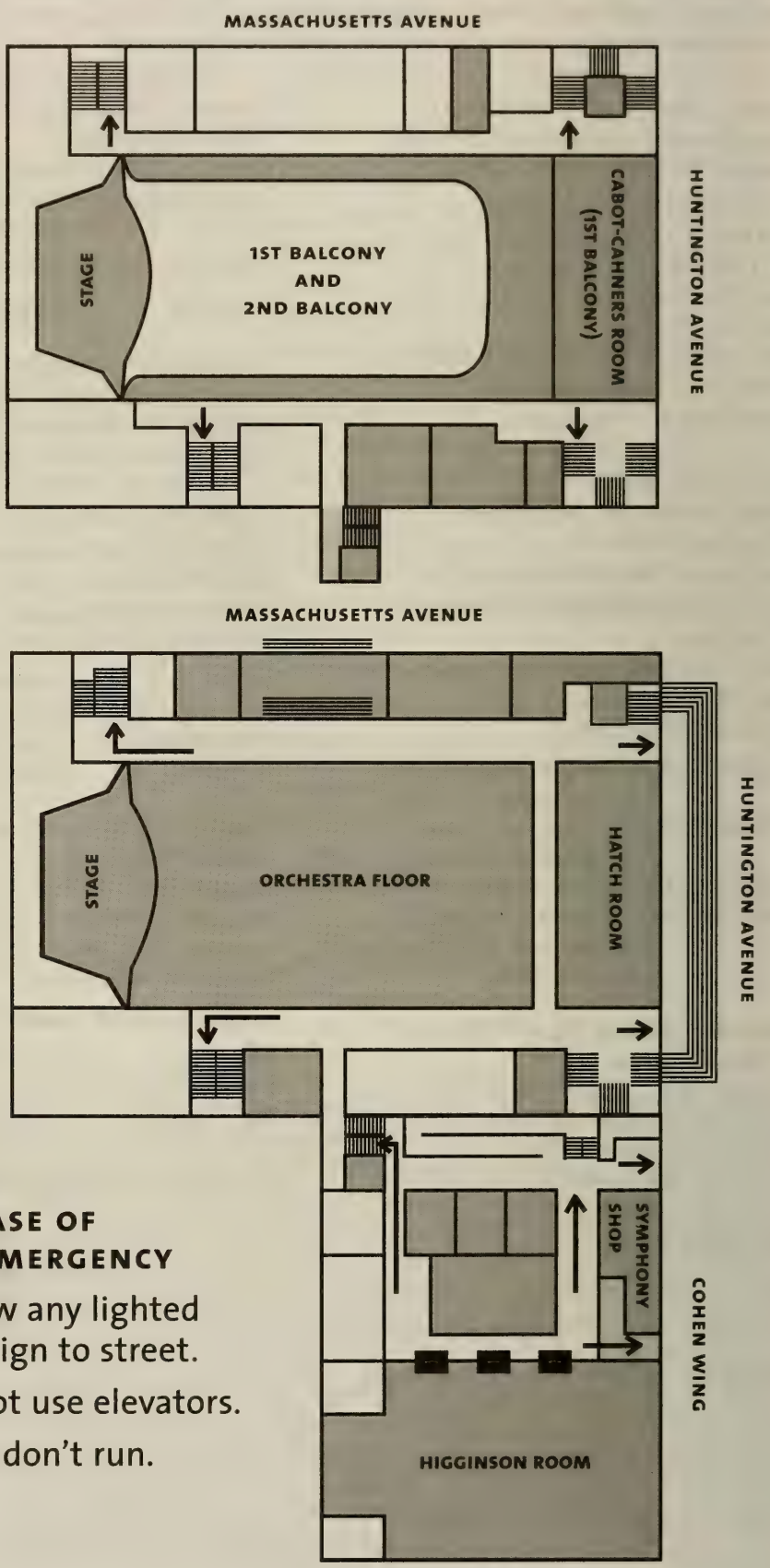
JAMES LEVINE conducting

ALL-SCHOENBERG PROGRAM
Five Pieces for Orchestra
Variations for Orchestra
Pelleas und Melisande

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THE BSO'S WEB SITE (www.bso.org) provides information on all of the orchestra's activities at Symphony Hall and at Tanglewood, and is updated regularly. In addition, tickets for BSO concerts can be purchased online through a secure credit card transaction.

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THE BOX OFFICE is open from 10 a.m. until 6 p.m. Monday through Saturday; on concert evenings it remains open through intermission for BSO events or just past starting time for other events. In addition, the box office opens Sunday at 1 p.m. when there is a concert that afternoon or evening. Single tickets for all Boston Symphony subscription concerts are available at the box office. For most outside events at Symphony Hall, tickets are available three weeks before the concert at the box office or through SymphonyCharge.

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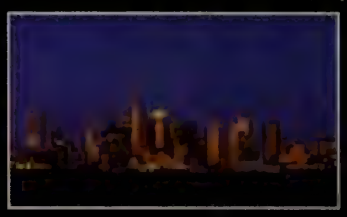
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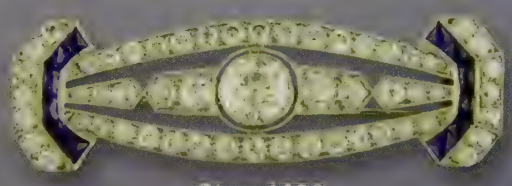
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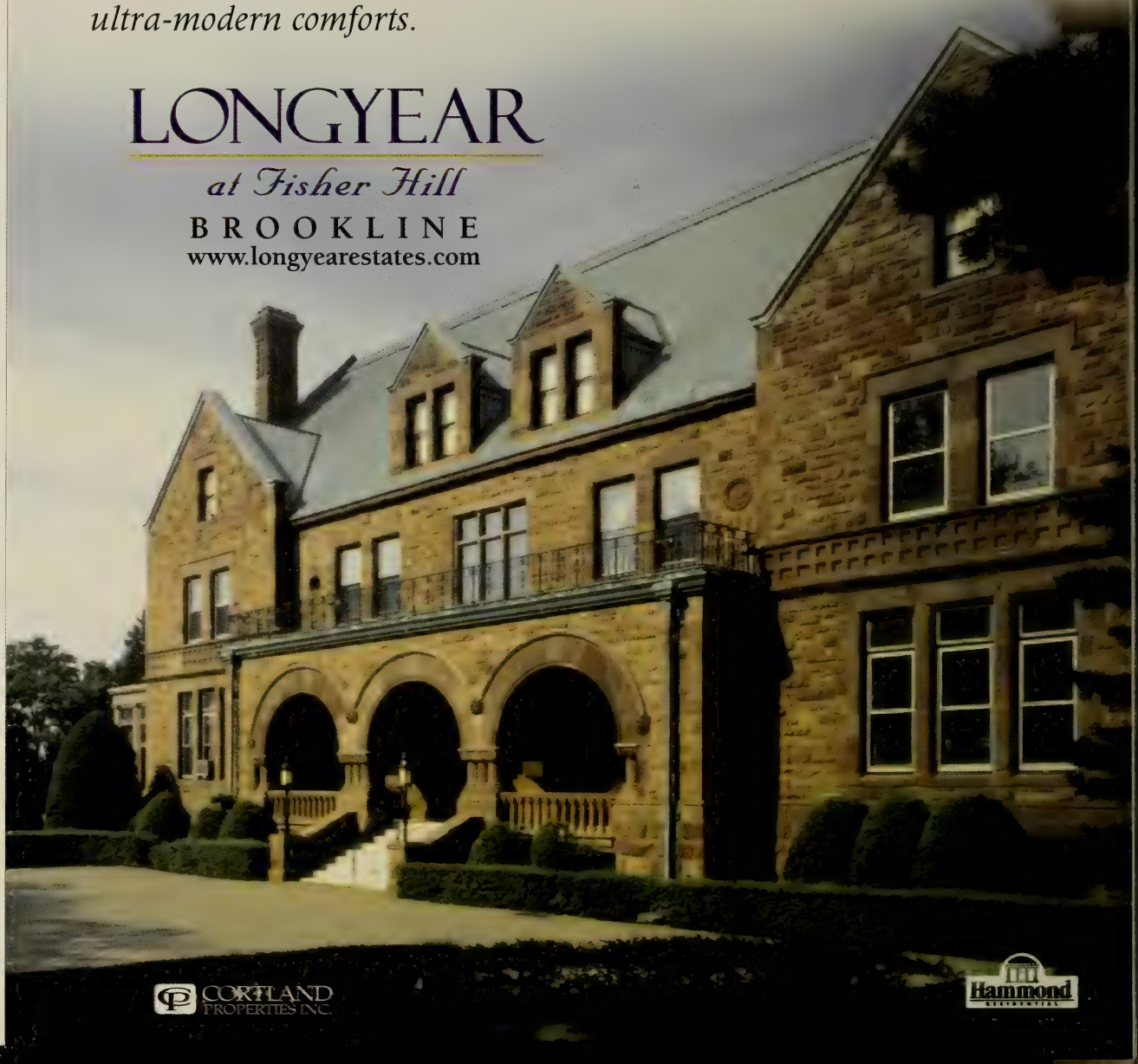
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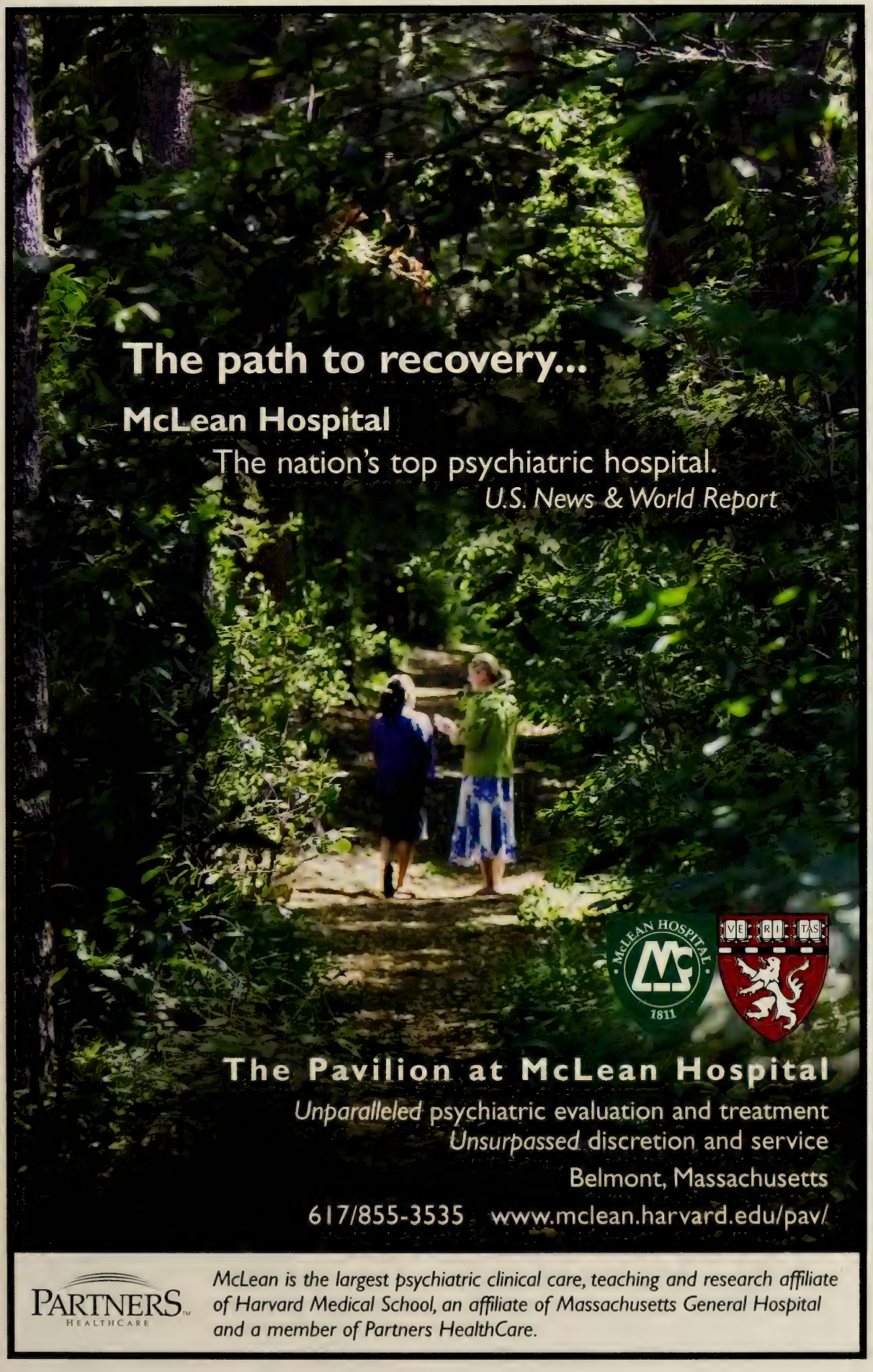
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This week's Pre-Concert Talks are given by Jan Swafford, Tufts University.

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BSO

James Levine and the Boston Symphony Chamber Players at Symphony Hall This Sunday, January 22, at 3 p.m.

BSO Music Director James Levine joins the Boston Symphony Chamber Players as both pianist and conductor in a special Symphony Hall concert of music by Beethoven and Schoenberg continuing the BSO's Beethoven/Schoenberg cycle, this Sunday, January 22, at 3 p.m. Mr. Levine appears as solo pianist performing Schoenberg's Opus 19 Piano Pieces; partners acclaimed Canadian tenor Ben Heppner in Beethoven's song cycle *An die ferne Geliebte* ("To the Distant Beloved"); is pianist with the Chamber Players in Beethoven's Opus 16 Quintet in E-flat for piano and winds; and, with the distinguished German soprano Anja Silja as soloist, conducts the Chamber Players in Schoenberg's path-breaking *Pierrot Lunaire*, one of the great masterpieces of the 20th century. Together with the BSO's performances of Beethoven's *Missa Solemnis* this weekend, the Chamber Players' program helps initiate the BSO's two-season examination of music by Beethoven and Schoenberg. Prior to the concert, there will be a half-hour Pre-Concert Talk, free to all ticket holders, at 1:45 p.m. in Symphony Hall, to be given by scholar/teacher Reinhold Brinkmann, Professor Emeritus of Historical Musicology in the Harvard University Music Department. Tickets ranging in price from $29 to $108 are available at the Symphony Hall box office.

From the Library of James Levine

In conjunction with his programs here this season, a selection of materials from the personal library of BSO Music Director James Levine is being displayed on a rotating basis in the Massachusetts Avenue corridor of Symphony Hall, along with relevant memorabilia from the BSO Archives. The items currently on display from Maestro Levine's library have been chosen in connection with the Levine/BSO Beethoven/Schoenberg cycle; these include a first-edition score (in its original version for string sextet) of Schoenberg's *Verklärte Nacht*; a first-edition score of Beethoven's Symphony No. 2; a photocopy of the autograph manuscript, held by the Pierpont Morgan Library in New York, of Schoenberg's *Pierrot Lunaire*; a score of the piano reduction by Alban Berg of Schoenberg's *Gurrelieder*; a facsimile of the autograph manuscript of Beethoven's song cycle *An die ferne Geliebte*, and a facsimile of the autograph manuscript of Beethoven's Ninth Symphony.

"Schoenberg on Display" in the Cabot-Cahners Room of Symphony Hall

A traveling exhibition from the Arnold Schoenberg Center curated by the composer's son and daughter, Lawrence A. Schoenberg and Nuria Schoenberg Nono, is on display in the Cabot-Cahners Room on the first-balcony level of Symphony Hall through Saturday, March 4. Utilizing a 78-minute audio CD and multiple "Small Theaters," the exhibition offers a many-faceted picture of the life and works of Arnold Schoenberg, including text, music, and documentary reproductions with recorded narration. The "Small Theaters," each a set of three panels, are a visual component to complement

Individual tickets are on sale for all concerts in the BSO's 2005-2006 season. For specific information on purchasing tickets by phone, online, by mail, or in person at the Symphony Hall box office, please see page 79 of this program book.

the audio selections on the accompanying CD. Each visitor is provided a CD-player with a CD in the language of his or her choice; these are available at the coat-check desk, first-balcony left, outside the Cabot-Cahners Room. The recording includes narration, musical examples, and historical voice recordings. Also part of the exhibit are musical scores, books, photograph albums, recordings by and about Schoenberg, several of Schoenberg's self-portraits, and an "Arnold Schoenberg Portrait Gallery" (the latter on display in the corridor, audience-left, on the orchestra level of Symphony Hall). The presentation of this exhibit in Symphony Hall is supported in part by funds from the National Endowment for the Arts.

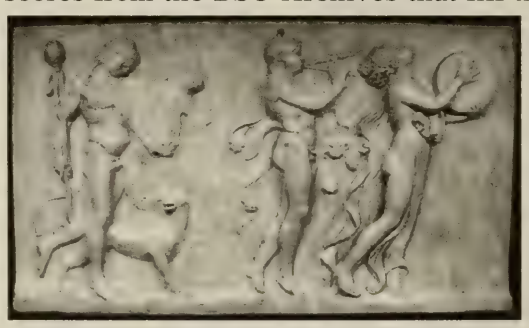
Beethoven, Schoenberg, and the BSO's Online Conservatory

In conjunction with the Boston Symphony Orchestra's 2005-06 Beethoven/Schoenberg programs (which begin January 19-21 with Beethoven's *Missa Solemnis* and conclude March 1-4 with Schoenberg's Chamber Symphony No. 1 and Beethoven's Symphony No. 9), a new Online Conservatory at www.bso.org explores all of the works to be performed by James Levine and the BSO in this series, including the Boston Symphony Chamber Players program of Sunday, January 22. Developed in partnership with Northeastern University, the BSO's Online Conservatory offers music lovers an opportunity to explore fascinating dimensions of the orchestra's performances through the power of the internet. There are biographies of both composers as well as other historical and cultural material, all in a multimedia setting featuring spoken narratives, photographs, music, and interactive modules.

Beethoven's *Missa Solemnis*, Symphony No. 2, and Symphony No. 9, as well as Schoenberg's *Gurrelieder*, *Pierrot Lunaire*, Opus 11 Piano Pieces, Five Pieces for Orchestra, Variations for Orchestra, and *Pelleas und Melisande,* are among the works

On Display in Symphony Hall

This season's BSO Archives exhibit marks the 125th anniversary of the Boston Symphony Orchestra. In addition to the many important photographs, letters, and scores from the BSO Archives that fill the exhibit cases throughout Symphony Hall to document the BSO's founding in 1881 and its 125-year history, the BSO has received on loan from the Library of Congress's Music Division the original manuscript scores for two pieces closely associated with the BSO—Béla Bartók's Concerto for Orchestra, commissioned by the Koussevitzky Music Foundation and given its world premiere by Serge Koussevitzky and the BSO on December 1, 1944; and Henri Dutilleux's Symphony No. 2, commissioned jointly by the BSO and the Koussevitzky Music Foundation and given its world premiere by the BSO under Charles Munch on December 11, 1959. Also among the important artifacts on display throughout the season are the original manuscript of Igor Stravinsky's *Symphony of Psalms* (a BSO 50th-anniversary commission) and the score of Beethoven's *Missa Solemnis*, just recently returned to the BSO, that was used for Symphony Hall's inaugural concert on October 15, 1900.



Shown here is a plaster relief of a Bacchic procession mounted originally in Symphony Hall in the early 1900s, then taken down in the early 1980s and left to languish in Symphony Hall's basement for more than twenty years. The restoration of the plaster relief by Carol Snow and Nina Vinogradskaya and its reinstallation by Mystic Scenic Studios were made possible through a gift from Deborah M. Hauser.

examined in depth, with both on-screen and audio musical examples augmenting and enhancing the descriptive background information. The interactive modules include a timeline of artwork by Schoenberg, who was a noted painter and whose friends included many of the most important German artists of the early twentieth century, as well as an interactive examination of the basic premises of Schoenberg's twelve-tone system.

To access the Online Conservatory, go to www.bso.org/conservatory. The BSO's website, www.bso.org, is powered by EMC Corporation.

Focus on Schoenberg at the Goethe-Institut Boston, February 1-22

Also as part of its ongoing Beethoven/Schoenberg project, the Boston Symphony Orchestra, in conjunction with the Goethe-Institut Boston, is presenting a series of four lectures on different aspects of Arnold Schoenberg's richly diverse creative life. The lectures—all free and open to the public—are scheduled for Wednesday nights in February, all at 6:30 p.m. at the Goethe Institute, 170 Beacon Street, in Boston. On February 1, the week of Bernard Haitink's BSO performances of Mahler's Sixth Symphony, Columbia University Professor and eminent Second Viennese School scholar Walter Frisch will speak on Schoenberg and Mahler. On February 8, Arnold Schoenberg's former student and personal assistant Richard Hoffman will speak on Schoenberg as teacher. On February 15, the German Schoenberg scholar and Arizona State University Professor Sabine Feisst will speak on Schoenberg in America. The series will culminate on February 22 with a discussion featuring Arnold Schoenberg's children, Lawrence A. Schoenberg and Nuria Schoenberg Nono, moderated by Christian Meyer, Director of the Schoenberg Center in Vienna, Austria. In addition to the lecture, each evening will feature performances of Schoenberg's innovative solo piano music as performed by piano students from the New England Conservatory of Music—to encompass the entirety of Schoenberg's solo piano music over the course of the four evenings. For further information, please call the Goethe Institute at (617) 262-6050.

"Beethoven, Schoenberg, and the Legacy of the Ninth": A Symposium at Harvard University, Monday, February 27

Also in conjunction with the BSO's Beethoven/Schoenberg series, Harvard University and the Boston Symphony Orchestra will present a symposium entitled "Beethoven, Schoenberg, and the Legacy of the Ninth" on Monday, February 27, beginning at 1 p.m. at Paine Hall on the Harvard University campus. The first portion of the symposium will feature talks by David Levy of Wake Forest University and Eliott Gyger and Karen Painter of Harvard University, who will speak about Beethoven's Ninth Symphony and its immeasurable political and socio-cultural impact. The second portion will feature Joseph Auner of SUNY Stony Brook, Christian Meyer, Director of the Arnold Schoenberg Center in Vienna, and Severine Neff of the University of North Carolina speaking on Arnold Schoenberg's specific responses to the legacy of Beethoven. The symposium will close with a panel discussion moderated by Harvard University musicologist Anne Shreffler devoted to contemporary musicians' perspectives on the legacies of both Schoenberg and Beethoven. Panelists will include acclaimed, Harvard-based pianist Robert Levin, composer Julian Anderson also of Harvard, and BSO Music Director James Levine. The symposium is free and open to the public. For further details, please visit www.bso.org.

The Kristin and Roger Servison Concert
Saturday, January 21, 2006

Saturday night's concert is supported by a generous gift from BSO Trustee Roger T. Servison and his wife Kristin to The Artistic Initiative, an effort to raise new endowment funds to support new activities that will further the artistry of the orchestra and simultaneously enhance the concert experience for local as well as national and international

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audiences. Roger has been a BSO Trustee since 2001, was an Overseer of the BSO from 1996 to 2001, and currently serves as Co-Chair of the Development Committee. Roger and Kristin have been BSO subscribers since 1996 and have endowed, for a period of twenty years, a BSO first violin chair. Roger is a Managing Director of Fidelity Investments and the President of the Board of Trustees of the Museum of Fine Arts, Boston. Roger and Kristin are also supporters of Historic New England, the Japan Society of Boston, Vincent Memorial Hospital, and The Winsor School. "The BSO has been such an important part of our lives, and we've enjoyed introducing our daughter to the joys of the Symphony through Tanglewood and the Family Concert programs," they have said. "Supporting the orchestra with an endowment gift to The Artistic Initiative is a way for us to help ensure the BSO will have the resources necessary to expand its high artistic standards for generations to come."

Pre-Concert Talks

Pre-Concert Talks available free of charge to BSO ticket holders precede all Boston Symphony concerts and Open Rehearsals, starting at 6:45 p.m. prior to evening concerts, 12:15 p.m. prior to Friday-afternoon concerts, one hour before the start of morning and evening Open Rehearsals, and at 1:45 p.m. prior to Sunday-afternoon concerts. Given by a variety of distinguished speakers from Boston's musical community, these informative half-hour talks include recorded examples from the music being performed. This week, Jan Swafford of Tufts University discusses Beethoven's *Missa Solemnis* (January 19-21) and Reinhold Brinkmann of Harvard University discusses the Boston Symphony Chamber Players' Beethoven/Schoenberg program of Sunday afternoon, January 22, at Symphony Hall. In the weeks ahead, Elizabeth Seitz of The Boston Conservatory discusses Ravel, Mozart, Debussy, and Roussel (January 25-31), Hugh Macdonald of Washington University in St. Louis discusses Mahler's Sixth Symphony (February 2-4), and BSO Director of Program Publications Marc Mandel discusses Beethoven (February 9-14).

BSO Members in Concert

Founded by BSO cellist Jonathan Miller, the Boston Artists Ensemble celebrates its 25th anniversary season in 2005-06. The ensem-

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. Concerto for flute and orchestra in D Major, K. 314

1–2:30PM

. Violin Sonata in D Major, K. 306
. String Quartet in C Major, K. 465
. Sinfonia Concertante for violin, viola and orchestra in E-flat Major, K. 364

4–5:30PM

. Violin Sonata in E minor, K. 304
. String Quartet in G Major, K. 387
. Symphony No. 40 in G minor, K. 550

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ble performs Mozart's String Quintet in C, K.515, Tchaikovsky's *Souvenir de Florence*, and a "mystery piece" on Friday, January 27, at 8 p.m. at the Peabody-Essex Museum in Salem, and on Sunday, January 29, at 2:30 p.m. at Trinity Church in Newton Centre. Joining Mr. Miller for these performances are BSO members Victor Romanul and Tatiana Dimitriades, violins, Edward Gazouleas and Kazuko Matsusaka, violas, and Owen Young, cello. Tickets are $24, with discounts for seniors and students. For more information, visit www.bostonartistsensemble.org or call (617) 964-6553.

Founded by BSO percussionist Frank Epstein, Collage New Music performs Marti Epstein's *Private Fantasy Booth*, David Rakowski's *Dances in the Dark*, Gunther Schuller's *Paradigm Exchanges*, and Peter Childs's *Tableaux I* on Monday, January 30, at 8 p.m. at the Longy School of Music. Tickets are $20, discounted for seniors, free for students, and available at the door or by calling (617) 325-5200. For more information, visit www.collagenewmusic.org.

BSO violist Michael Zaretsky, with pianist Sally Pinkas, gives a free faculty on Monday, February 6, at 8 p.m., at the Longy School of Music in Cambridge, 1 Follen Street. The program includes the viola sonatas of Martinů and Honegger, Schumann's *Märchenbilder* for viola and piano, and Shostakovich's Sonata for viola and piano, Opus 147.

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JAMES LEVINE ON THE BSO'S BEETHOVEN/SCHOENBERG CYCLE

The BSO's Beethoven/Schoenberg programs this season begin January 19-21 with Beethoven's "Missa Solemnis," continue with the Boston Symphony Chamber Players concert here on Sunday, January 22, and then resume February 9 through March 4 with an all-Beethoven program (February 9-14), an all-Schoenberg program (February 16-21), Schoenberg's "Gurrelieder" (February 23-25), and Schoenberg's Chamber Symphony No. 1 paired with Beethoven's Symphony No. 9 (March 1-6).

Boston Symphony Music Director James Levine spoke with BSO Director of Program Publications Marc Mandel about this extraordinary programming initiative, which is unique in the orchestra's history.

MM: *This juxtaposition of Beethoven and Schoenberg is so entirely different from any previous programming the BSO has ever done. Why are you doing it?*

JL: For every conceivable reason. Beethoven and Schoenberg are so much alike, the two of them; and they are so different from one another. The problems they had to solve, while individual, are amazingly similar, and the position they occupy in their different centuries is *so* similar. But the underlying reason—I think probably the reason that it occurred to me in the first place—was a particular characteristic in Beethoven that doesn't come again until Schoenberg, namely, the characteristic of the musical language changing to such an extraordinary degree.

What is revealed when we do this juxtaposition of Beethoven and Schoenberg is how each of them takes what exists already—the musical language inherited from their predecessors (Haydn, Mozart, and Schubert in Beethoven's case; and not only Beethoven, but also Bach, Brahms, and Wagner in Schoenberg's case)—and writes even better masterpieces with it, and then heads down this inevitable track where it changes, as it did for them both. Obviously there were other composers, like Berlioz and Wagner, who made a huge impact in the sense of creating something "new," but when it came to taking the already existing musical language and truly changing it in a way that no one else did in the nineteenth and twentieth centuries, Beethoven and Schoenberg are unquestionably the pivotal figures.

Just consider, in Beethoven's case, the language of the Opus 20 Septet, Opus 1 piano trios, Opus 2 piano sonatas, and Opus 5 cello sonatas eventually becoming the Opus 131 string quartet, the *Grosse Fuge*, the Opus 102 cello sonatas, and the last sonatas for solo piano. For Schoenberg, *Verklärte Nacht*, *Pelleas und Melisande*, and the *Gurrelieder* give way first to the Five Orchestral Pieces and *Pierrot Lunaire*, and eventually to the Violin Concerto, the Variations for Orchestra, and *Moses und Aron*. You just don't find this happening to this degree in Mendelssohn, Schumann, Weber, or any of the composers who come between Beethoven and Schoenberg in the German-Austrian musical heritage. In none of the others did the musical language evolve so radically and amazingly over the course of their individual output.

MM: *What guided your general choice of repertoire in making these programs?*

JL: For me, making these programs was really no different from the way I always put programs together: the aim is to make combinations that are as stimulating as possible, provide the best context for the expression of each work so the audience can hear and experience it deeply, and also provide a maximum of contrast in moving from one work to another.

I did a similar cycle of Beethoven/Schoenberg programs—seven of them—in 2002-03 with the Munich Philharmonic, and it was because there was so much excitement and comprehension that I thought we could do it even better here in Boston. So now we've made the cycle larger, spreading it across two seasons to include ten orchestral programs, a chamber program with the Boston Symphony Chamber Players, and, if everything works

THE JAMES LEVINE/BOSTON SYMPHONY ORCHESTRA
BEETHOVEN/SCHOENBERG CYCLE
2005-2006

BOSTON SYMPHONY ORCHESTRA
JAMES LEVINE, Music Director

January 19, 20, and 21, 2006
with DEBORAH VOIGT, JILL GROVE, BEN HEPPNER, and RENÉ PAPE, soloists; TANGLEWOOD FESTIVAL CHORUS, JOHN OLIVER, conductor

BEETHOVEN *Missa Solemnis*

January 22, 2006
BOSTON SYMPHONY CHAMBER PLAYERS
JAMES LEVINE, pianist and conductor
with ANJA SILJA, soprano; BEN HEPPNER, tenor

BEETHOVEN *An die ferne Geliebte,* for tenor and piano
BEETHOVEN Quintet in E-flat for piano and winds, Op. 16
SCHOENBERG Six Little Piano Pieces, Op. 19
SCHOENBERG *Pierrot Lunaire*

February 9, 10, 11, 12, and 14, 2006
with JONATHAN BISS, piano; MIRIAM FRIED, violin; RALPH KIRSHBAUM, cello

ALL-BEETHOVEN PROGRAM
Symphony No. 2
Triple Concerto for piano, violin, and cello
Symphony No. 7

February 16, 17, 18, and 21, 2006

ALL-SCHOENBERG PROGRAM
Five Pieces for Orchestra
Variations for Orchestra
Pelleas und Melisande, Symphonic poem

February 23, 24, and 25, 2006
with KARITA MATTILA (Tove), LORRAINE HUNT LIEBERSON (Wood Dove), JOHAN BOTHA (Waldemar), PAUL GROVES (Klaus Narr), ALBERT DOHMEN (Peasant), and WALDEMAR KMENTT (Speaker), soloists; TANGLEWOOD FESTIVAL CHORUS, JOHN OLIVER, conductor

SCHOENBERG *Gurrelieder*

March 1, 2, 3, and 4, 2006
with CHRISTINE BREWER, JILL GROVE, CLIFTON FORBIS, and ALBERT DOHMEN, soloists; TANGLEWOOD FESTIVAL CHORUS, JOHN OLIVER, conductor

SCHOENBERG Chamber Symphony No. 1, Op. 9b (version for full orchestra)
BEETHOVEN Symphony No. 9

PROGRAMS IN 2006-07 TO INCLUDE

BEETHOVEN Symphony No. 5, Piano Concerto No. 4, Violin Concerto, *Grosse Fuge* (arranged for string orchestra), *Fidelio*, *Ah! perfido* (concert aria for soprano and orchestra)

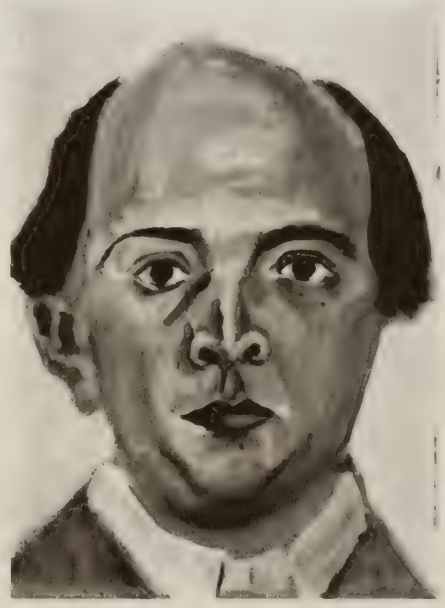
SCHOENBERG Piano Concerto, Violin Concerto, *Verklärte Nacht*, *Moses und Aron*, *Erwartung* (monodrama for soprano and orchestra)

out the way I'm hoping, some chamber music alongside the other programs in the second year.

In Munich these programs just lifted off, with a kind of life of their own; and I'll be surprised if the music lovers in this city don't find all of this to be a wonderful experience. They'll be getting a whole array of unbelievably exciting pieces that they haven't had before, and my main hope is that they can come and have an exciting time.

MM: *How did you go about choosing the specific pieces for each composer?*

JL: Many of the choices were obvious. For example, Beethoven and Schoenberg each wrote one large opera (*Fidelio* and *Moses und Aron*); we'll be having those next season. Beethoven wrote one very big, dramatic Mass setting for large forces (the *Missa Solemnis*). Similarly, Schoenberg molded one very big set of songs into an amazingly dramatic presentation (*Gurrelieder*). Schoenberg's *Erwartung*, Chamber Symphony, and Violin Concerto are each complete, innovative works that reflect their composer's vitality and creativity. I tried to put certain Beethoven pieces near them that similarly pull away from the past (i.e., the Classical period) and pull toward something new and different.



Schoenberg's "Blue Self-Portrait," 1910

The all-Schoenberg program—the Five Pieces, the Variations for Orchestra, and *Pelleas und Melisande*—gives the audience three masterpieces that are all so very different in every respect, though clearly the composer is the same. Of the three, the Variations are hardest for the audience because they're told it's a thorny piece, but it's really meant to be fun, and it's one of those works that's finally getting performed enough to become part of the audience's consciousness.

On the all-Beethoven program, the Second Symphony was the first piece to give people an inkling of what might be coming: it's loaded with aspects of content that didn't fit in a "classical" context, especially the finale, which already represents the beginning of a "modern era." The main theme is lurching, leaping, spasmodic, as far from classical melody as could be; the music is so full of dissonance, pauses, twists, and turns. On that same program, the Triple Concerto is the only piece written for this combination that survives in our classical literature, and it's the nature of the "solo element"—a piano trio—that engenders the musical substance of the entire piece.

Certain other juxtapositions are possible that I couldn't do on this occasion; there are so many possibilities. But particularly through the ten BSO programs, the audience will have a unique experience. And by next fall, when we get to *Moses und Aron*, and the Beethoven and Schoenberg violin concertos (juxtaposed on a single program with Beethoven's *Grosse Fuge*, one of the most astonishing works ever written—amazing to think that it was conceived as the final movement of a string quartet!), a direction will already have been established.

Probably another important point to make is that I've chosen works I never tire of, and don't want to leave on the shelf too long. I want the audience to be as excited by these works as I am. In order to accomplish this, the atmosphere needs to be stimulating. This is all *really* great music, and the hope is that the audience will want to hear more and more as the cycle proceeds.

MM: *And as they continue to hear more and more, what would you envision as the intended goal?*

JL: Ultimately, when you hear these programs, it changes the way you hear both composers, because, when it works, you get to hear all of this music as absolutely fresh and new. I remember, years ago, when I was recording the Mozart symphonies in Vienna, we came to Mozart symphonies the Vienna Philharmonic—the Vienna Philharmonic!—had never, ever seen. When people asked how this was possible, the answer was that, given the number of concerts, and the inclination of guest conductors over the years, many of the symphonies just never got touched except once in a blue moon, and even in the blue moons some of them never got touched at all. This amazed me.

The Beethoven symphonies, on the other hand, are all right down the center of "Oh, we know them." No question: we know they're masterpieces, and we want to continue hearing them. But there's also George Szell's famous line, which still rings in my ears: "There's a person born every minute who's never heard the Beethoven Fifth!" Yet for those of us who have heard the Fifth, or the Seventh, or the Ninth so many times over, there also needs to be a way to keep them as amazing on later hearings as they were for us the first time, and one way is to program them in a context that makes them sound new again. Juxtaposing Beethoven with Schoenberg is a way to do that. And audiences get to hear so little of Schoenberg anyway that each composer's musical language is inevitably heightened and intensified by the presence of the other's.

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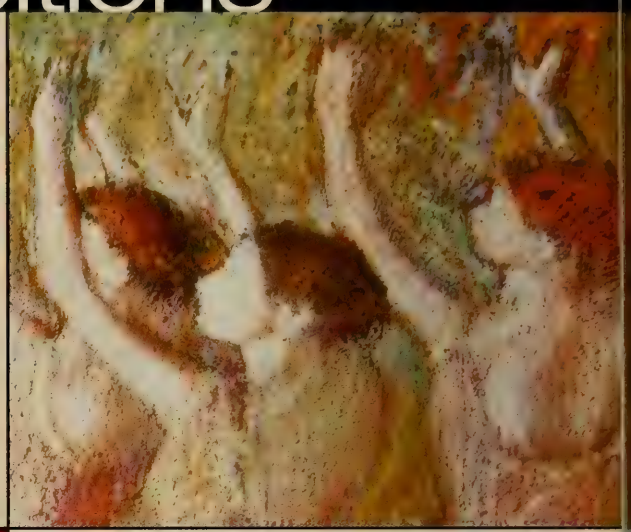
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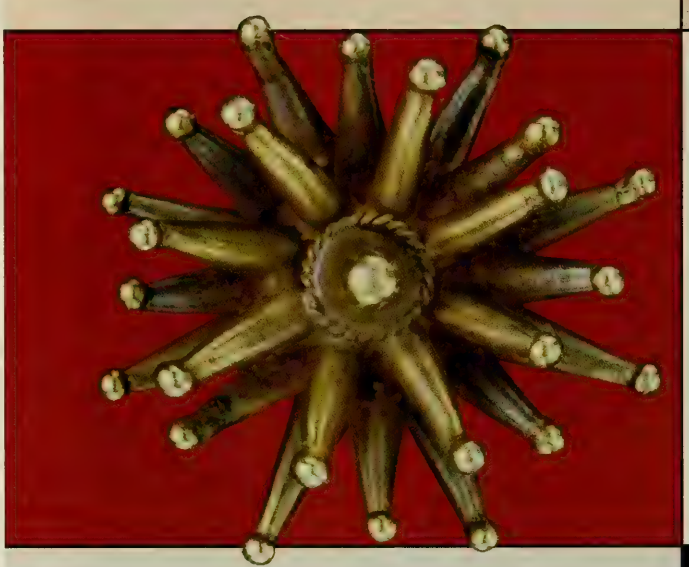
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Edgar Degas, *Dancers in Rose,* (detail), about 1900. Pastel on paper. Seth K. Sweetser Fund.





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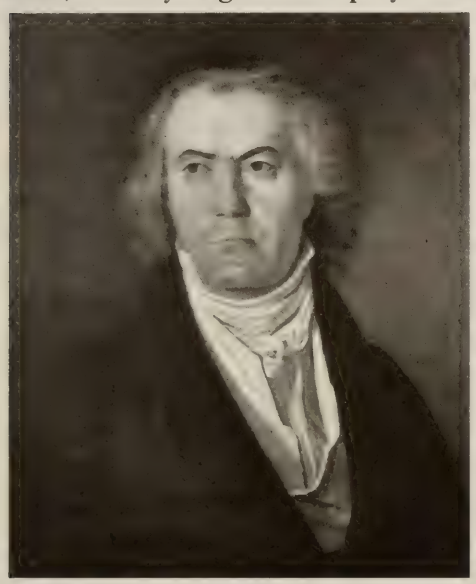
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MM: *Why do you think audiences continue to be so frightened of Schoenberg's music?*

JL: I really haven't got a clue! Probably because there's been so much written that makes it controversial even before audiences have had the opportunity actually to experience it. So many people are so quick to point out the difficulties and what they don't like about it. Also, Schoenberg's music is still a relatively recent addition to the repertoire; it's only begun to be played with any regularity over the last several decades, and even then just a handful of works get repeated hearings. As long as the music remains new and difficult for the performers, it inevitably remains difficult for listeners as well.



Georg Friedrich Waldmüller's 1823 oil portrait of Beethoven

Here in Boston, the audience doesn't want music that's like wall-to-wall carpeting, so I think these performances should be inviting and involving. And the juxtapositions I've come up with are also intended to help listeners notice things that are interesting to hear close together. For example, Beethoven's obvious innovation in the Ninth Symphony was to add soloists and chorus and text to the genre of the symphony. On the same program as the Beethoven Ninth we have Schoenberg's Chamber Symphony No. 1—an equally amazing rethinking of the notion of a symphony. In a single, continuous movement it incorporates a scherzo and slow movement into the overall structure, and offers the length and emotional range of an entire classical symphony. Though Schoenberg's original scoring used just fifteen instruments, we're doing the full orchestral version here because the point of the juxtaposition has not to do with the size of the ensemble, but with the musical content and structure.

MM: *What would you say are the great works of Beethoven and Schoenberg that most represent the steps by which they changed the musical language they inherited?*

JL: For Schoenberg, there was first the period represented by *Verklärte Nacht*, *Pelleas und Melisande*, and *Gurrelieder*—three big, late-Romantic pieces that successfully extend the language of Wagner, and which very quickly develop into the language of the Chamber Symphony and the First String Quartet. The next important group represents a period of experimentation preceding the twelve-tone works, a search for a means to develop a new manner of expression. Here we get the Five Pieces for Orchestra (Opus 16), the extraordinary monodrama *Erwartung* (Opus 17), *Pierrot Lunaire* for reciter and chamber ensemble (Opus 21), and of course the Second String Quartet (Opus 10), which adds a solo voice to the ensemble. This is a work in which text and music are rather like an official invitation to this uncharted period; the soprano sings "I breathe the air from other planets." These in turn give way to the Wind Quintet, the Violin Concerto (Opus 36), the Piano Concerto (Opus 42), *Moses und Aron*, and the Fourth String Quartet. But the audience's perspective will vary depending on the nature of the piece, the ensemble, and each listener's expectations. Schoenberg's Piano Concerto, for example, is remarkably communicative at first hearing. His Violin Concerto is a much "newer" piece and, like the Variations for Orchestra, takes some absorbing. It becomes a question of context.

In Beethoven, surely the First Symphony and his early piano trios, cello sonatas, violin sonatas, the Opus 16 Quintet for piano and winds, the Opus 18 string quartets, and the Opus 20 Septet are all great examples of Beethoven's early language. Then something exciting and almost frightening happens as we get pieces like the Opus 59 quartets, all

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the middle-period piano sonatas, the *Eroica* Symphony, the Violin Concerto, the last three piano concertos, etc. These works are only a transition to the new world of the so-called late period, when utterly new and astonishing works appear one after another. In many respects, the peak of this summit is the *Grosse Fuge*, a piece Stravinsky called perennially the most modern work ever written, which is to say, not just in its own time, but now and always. By this point, with the last string quartets, cello sonatas, violin sonatas, and piano sonatas, as well as certain aspects of the *Missa Solemnis*, listeners were befuddled, despite the "anchors" that offered at least some level of comfort or comprehension.

MM: *What was it about the musical language of their times—or even their own personalities—that caused Beethoven and Schoenberg to push in new, radical directions?*

JL: Both of them were revolutionary even as they both used the prevailing tools of language. For Beethoven, the language of his time was (again) that of Haydn, Mozart, and Schubert. Given his revolutionary personality, Beethoven *needed* a new kind of expression: the harmonic language he inherited could never have been enough. As the nineteenth century progressed, the same situation also held for Wagner (who went in a different direction) and then for Schoenberg. For all of them, the tried and true ways had already been done by all the other composers, including the lesser ones.

If we talk about Brahms and Wagner, Wagner is the more radically new, followed—in terms of just how radical compared to what came before—by Berlioz and Brahms. But the course of Austro-German music makes very clear the connection between Beethoven and Schoenberg. Sometimes it's structural, sometimes it's the actual content of the music, but it's always very gripping, committed, and intense. The music that came between them, so to speak, just doesn't pick up the language of late Beethoven the way Schoenberg does.

Both Beethoven and Schoenberg discovered in their own music that one of the basic tenets has to do with unflagging energy at all dynamic levels (including very soft ones) and the use of contrasted dynamics even in a short space. Most of Beethoven's works that use the new, revolutionary language are the late chamber works I've already mentioned; but even in the others, like the Ninth Symphony and *Missa Solemnis*, there are things the audience doesn't instantly get. The inevitability of what would be caused by Beethoven's *Grosse Fuge* went unused until Schoenberg, who would have known all of the revolutionary Beethoven works. Ultimately, the artistic connection between Beethoven and Schoenberg survived the large gap between Beethoven's death and Schoenberg's life.

It's the music, more than anything I could say, that tells us this. I suppose the myriad insights offered by this cycle will vary from one audience member to another, but perhaps the musical excitement inherent to this cycle might be summarized in one example, the program next fall that contains the *Grosse Fuge* and the Beethoven and Schoenberg violin concertos. First we'll hear the fugue, which will make a phenomenal, craggy, and surprisingly intense effect, followed by the very diatonic Beethoven Violin Concerto, which only serves to intensify how these two pieces from different periods in Beethoven's life are in certain aspects such polar opposites. Then, after the intermission, we'll have the Schoenberg Violin Concerto (played by the same soloist) followed by the *Grosse Fuge* again, but now at the end of the concert. This second juxtaposition will cause the Fugue to make a quite different effect—a really stimulating, long-lasting effect possible only in this kind of context.

So in this single program, one hears not only how amazingly Beethoven changed the musical language he inherited, but also how the language of Schoenberg's Violin Concerto and Beethoven's *Grosse Fuge* is so very alike not only in its motivic or intervallic content, but in its overall manner of expression. What better way to show how these two very different composers, each of them so radical and revolutionary in his own time, were in so many ways the same?

JAMES LEVINE



Koichi Miura

The 2005-06 season is James Levine's second as Music Director of the Boston Symphony Orchestra. Named Music Director Designate in October 2001, he is the orchestra's fourteenth music director since the BSO's founding in 1881, and the first American-born conductor to hold that position. Highlights of his twelve BSO programs for 2005-06 (three of which also go to Carnegie Hall in New York) include a season-opening all-French program (works by Berlioz, Debussy, Milhaud, and Saint-Saëns) celebrating the BSO's longstanding tradition of performing the French orchestral repertoire; historic works by Bartók, Debussy, Dutilleux, and Stravinsky given their world or American premieres by the BSO in the course of the past century; newly commissioned works from Elliott Carter, Jonathan Dawe, and Peter Lieberson; and five of eleven programs (to be divided between the BSO's 2005-06 and 2006-07 seasons) juxtaposing works by Beethoven and Schoenberg. Also in 2005-06, Mr. Levine will appear as both pianist and conductor in a Beethoven/Schoenberg program (featuring soprano Anja Silja and tenor Matthew Polenzani) with the Boston Symphony Chamber Players, and he will lead the BSO on tour in Chicago, Newark (at the New Jersey Performing Arts Center), Philadelphia, and Washington, D.C. This past summer at Tanglewood, Mr. Levine led concerts with the Boston Symphony Orchestra and the Tanglewood Music Center Orchestra, and worked with the TMC's Conducting and Vocal Fellows in classes devoted to orchestral repertoire, Lieder, and opera. Maestro Levine made his BSO debut in April 1972; he has since led the orchestra in repertoire ranging from Haydn, Mozart, Schumann, Brahms, Dvořák, Verdi, Mahler, and Debussy to music of Babbitt, Cage, Carter, Harbison, Ligeti, Sessions, and Wuorinen.

James Levine is also Music Director of the Metropolitan Opera, where, in the thirty-four years since his debut there, he has developed a relationship with that company unparalleled in its history and unique in the musical world today. All told at the Met he has led more than 2,000 performances of 80 different operas. His 2005-06 Met season includes a special Opening Night Gala, a new production of Donizetti's *Don Pasquale*, revivals of *Così fan tutte*, *Falstaff*, *Fidelio*, *Lohengrin*, *Parsifal*, and *Wozzeck*, and, to close the season, a gala concert honoring departing general manager Joseph Volpe, as well as three concerts each at Carnegie with the MET Orchestra (including a world premiere in May by Charles Wuorinen) and MET Chamber Ensemble (including a New York premiere in October by Elliott Carter). Also this season at Carnegie, he celebrates Milton Babbitt's ninetieth birthday in May with a program made entirely of that composer's music. Mr. Levine inaugurated the "Metropolitan Opera Presents" television series for PBS in 1977, founded its Young Artist Development Program in 1980, returned Wagner's complete *Der Ring des Nibelungen* to the repertoire in 1989 (in the Met's first integral cycles in 50 years), and reinstated recitals and concerts with Met artists at the opera house—a former Metropolitan tradition. Expanding on that tradition, he and the MET Orchestra began touring in concert in 1991, and have since performed around the world.

Outside the United States, Mr. Levine's activities are characterized by his intensive and enduring relationships with Europe's most distinguished musical organizations, especially the Berlin Philharmonic, the Vienna Philharmonic, and the summer festivals in Salzburg (1975-1993) and Bayreuth (1982-98). He was music director of the UBS Verbier Festival Orchestra from its founding in 2000 and, before coming to

Boston, was chief conductor of the Munich Philharmonic from 1999 to 2004. In the United States he led the Chicago Symphony Orchestra for twenty summers as music director of the Ravinia Festival (1973-1993) and, concurrently, was music director of the Cincinnati May Festival (1973-1978). Besides his many recordings with the Metropolitan Opera and the MET Orchestra, he has amassed a substantial discography with such leading ensembles as the Berlin Philharmonic, Chicago Symphony, London Symphony, Philharmonia Orchestra, Munich Philharmonic, Dresden Staatskapelle, Philadelphia Orchestra, and Vienna Philharmonic. Over the last thirty years he has made more than 200 recordings of works ranging from Bach to Babbitt. Maestro Levine is also active as a pianist, performing chamber music and in collaboration with many of the world's great singers.

Born in Cincinnati, Ohio, on June 23, 1943, James Levine studied piano from age four and made his debut with the Cincinnati Symphony at ten, as soloist in Mendelssohn's D minor piano concerto. He was a participant at the Marlboro Festival in 1956 (including piano study with Rudolf Serkin) and at the Aspen Music Festival and School (where he would later teach and conduct) from 1957. In 1961 he entered the Juilliard School, where he studied conducting with Jean Morel and piano with Rosina Lhévinne (continuing on his work with her at Aspen). In 1964 he took part in the Ford Foundation-sponsored "American Conductors Project" with the Baltimore Symphony Orchestra and Alfred Wallenstein, Max Rudolf, and Fausto Cleva. As a direct result of his work there, he was invited by George Szell, who was on the jury, to become an assistant conductor (1964-1970) at the Cleveland Orchestra—at twenty-one, the youngest assistant conductor in that orchestra's history. During his Cleveland years, he also founded and was music director of the University Circle Orchestra at the Cleveland Institute of Music (1966-72).

James Levine was the first recipient (in 1980) of the annual Manhattan Cultural Award and in 1986 was presented with the Smetana Medal by the Czechoslovak government, following performances of the composer's *Má Vlast* in Vienna. He was the subject of a *Time* cover story in 1983, was named "Musician of the Year" by *Musical America* in 1984, and has been featured in a documentary in PBS's "American Masters" series. He holds numerous honorary doctorates and other international awards. In recent years Mr. Levine has received the Award for Distinguished Achievement in the Arts from New York's Third Street Music School Settlement; the Gold Medal for Service to Humanity from the National Institute of Social Sciences; the Lotus Award ("for inspiration to young musicians") from Young Concert Artists; the Anton Seidl Award from the Wagner Society of New York; the Wilhelm Furtwängler Prize from Baden-Baden's Committee for Cultural Advancement; the George Jellinek Award from WQXR in New York; the Goldenes Ehrenzeichen from the cities of Vienna and Salzburg; the Crystal Award from the World Economic Forum in Davos, Switzerland; America's National Medal of Arts and Kennedy Center Honors, and the 2005 Award for Distinguished Service to the Arts from the American Academy of Arts and Letters.



Michael Lutch



BOSTON SYMPHONY ORCHESTRA 2005-2006

James Levine
Music Director
Ray and Maria Stata Music Directorship, fully funded in perpetuity

Bernard Haitink
Conductor Emeritus
LaCroix Family Fund, fully funded in perpetuity

Seiji Ozawa
Music Director Laureate

First Violins

Malcolm Lowe
Concertmaster
Charles Munch chair, fully funded in perpetuity

Tamara Smirnova
Associate Concertmaster
Helen Horner McIntyre chair, endowed in perpetuity in 1976

Alexander Velinzon
Assistant Concertmaster
Robert L. Beal, Enid L., and Bruce A. Beal chair, endowed in perpetuity in 1980

Elita Kang
Assistant Concertmaster
Edward and Bertha C. Rose chair

Bo Youp Hwang
John and Dorothy Wilson chair, fully funded in perpetuity

Lucia Lin
Forrest Foster Collier chair

Ikuko Mizuno
Dorothy Q. and David B. Arnold, Jr., chair, fully funded in perpetuity

Amnon Levy
Muriel C. Kasdon and Marjorie C. Paley chair

*Sheila Fiekowsky
Ruth and Carl J. Shapiro chair, fully funded in perpetuity

*Jennie Shames‡
Theodore W. and Evelyn Berenson Family chair

*Valeria Vilker Kuchment
Stephanie Morris Marryott and Franklin J. Marryott chair

*Tatiana Dimitriades
Catherine and Paul Buttenwieser chair

*Si-Jing Huang
Mary B. Saltonstall chair, fully funded in perpetuity

*Nicole Monahan
Kristin and Roger Servison chair

*Wendy Putnam
Donald C. and Ruth Brooks Heath chair, fully funded in perpetuity

*Xin Ding

Second Violins

Haldan Martinson
Principal
Carl Schoenhof Family chair, fully funded in perpetuity

Vyacheslav Uritsky
Assistant Principal
Charlotte and Irving W. Rabb chair, endowed in perpetuity in 1977

Ronald Knudsen
Edgar and Shirley Grossman chair

Joseph McGauley
Shirley and J. Richard Fennell chair, fully funded in perpetuity

Ronan Lefkowitz
David H. and Edith C. Howie chair, fully funded in perpetuity

*Nancy Bracken
*Aza Raykhtsaum
*Bonnie Bewick
*James Cooke
*Victor Romanul
Bessie Pappas chair
*Catherine French
*Kelly Barr
*Polina Sedukh
*Glen Cherry

Violas

Steven Ansell
Principal
Charles S. Dana chair, endowed in perpetuity in 1970

Cathy Basrak
Assistant Principal
Anne Stoneman chair, fully funded in perpetuity

Edward Gazouleas
Lois and Harlan Anderson chair, fully funded in perpetuity

Robert Barnes
Ronald Wilkison
Michael Zaretsky
Marc Jeanneret
*Mark Ludwig
*Rachel Fagerburg
*Kazuko Matsusaka
*Rebecca Gitter
*Marvin Moon

Cellos

Jules Eskin
Principal
Philip R. Allen chair, endowed in perpetuity in 1969

Martha Babcock
Assistant Principal
Vernon and Marion Alden chair, endowed in perpetuity in 1977

Sato Knudsen
Mischa Nieland chair, fully funded in perpetuity

Mihail Jojatu
Sandra and David Bakalar chair

Luis Leguía
Robert Bradford Newman chair, fully funded in perpetuity

*Jerome Patterson
Lillian and Nathan R. Miller chair

*Jonathan Miller
Charles and JoAnne Dickinson chair

*Owen Young
John F. Cogan, Jr., and Mary L. Cornille chair, fully funded in perpetuity

*Andrew Pearce
Stephen and Dorothy Weber chair

*Mickey Katz
Richard C. and Ellen E. Paine chair, fully funded in perpetuity

Gordon and Mary Ford Kingsley Family chair

Basses

Edwin Barker
Principal
Harold D. Hodgkinson chair, endowed in perpetuity in 1974

Lawrence Wolfe
Assistant Principal
Maria Nistazos Stata chair, fully funded in perpetuity

Joseph Hearne
Leith Family chair, fully funded in perpetuity

Dennis Roy
Joseph and Jan Brett Hearne chair

John Salkowski
Erich and Edith Heymans chair

*James Orleans

** Participating in a system of rotated seating*
‡ On sabbatical leave
○ On leave
§ Substitute player

*Todd Seeber
Eleanor L. and Levin H. Campbell chair, fully funded in perpetuity
*John Stovall
*Benjamin Levy

Flutes
Elizabeth Rowe
Principal
Walter Piston chair, endowed in perpetuity in 1970
Fenwick Smith
Myra and Robert Kraft chair, endowed in perpetuity in 1981
Elizabeth Ostling
Associate Principal
Marian Gray Lewis chair, fully funded in perpetuity

Piccolo

Evelyn and C. Charles Marran chair, endowed in perpetuity in 1979
§Linda Toote

Oboes
John Ferrillo
Principal
Mildred B. Remis chair, endowed in perpetuity in 1975
Mark McEwen
James and Tina Collias chair
Keisuke Wakao
Assistant Principal
Elaine and Jerome Rosenfeld chair

English Horn
Robert Sheena
Beranek chair, fully funded in perpetuity

Clarinets
William R. Hudgins
Principal
Ann S.M. Banks chair, endowed in perpetuity in 1977
Scott Andrews°
Thomas Stemberg chair
Thomas Martin
Associate Principal & E-flat clarinet
Stanton W. and Elisabeth K. Davis chair, fully funded in perpetuity

Bass Clarinet
Craig Nordstrom
Farla and Harvey Chet Krentzman chair, fully funded in perpetuity

Bassoons
Richard Svoboda
Principal
Edward A. Taft chair, endowed in perpetuity in 1974
Suzanne Nelsen
John D. and Vera M. MacDonald chair
Richard Ranti
Associate Principal
Diana Osgood Tottenham/ Hamilton Osgood chair, fully funded in perpetuity

Contrabassoon
Gregg Henegar
Helen Rand Thayer chair

Horns
James Sommerville
Principal
Helen Sagoff Slosberg/Edna S. Kalman chair, endowed in perpetuity in 1974
Richard Sebring
Associate Principal
Margaret Andersen Congleton chair, fully funded in perpetuity
Daniel Katzen
Elizabeth B. Storer chair, fully funded in perpetuity
Jay Wadenpfuhl
John P. II and Nancy S. Eustis chair, fully funded in perpetuity

Jonathan Menkis‡
Jean-Noël and Mona N. Tariot chair
§Hazel Davis
§Kevin Owen

Trumpets
Charles Schlueter
Principal
Roger Louis Voisin chair, endowed in perpetuity in 1977
Peter Chapman
Ford H. Cooper chair, endowed in perpetuity in 1984
Thomas Rolfs
Associate Principal
Nina L. and Eugene B. Doggett chair
Benjamin Wright
Rosemary and Donald Hudson chair

Trombones
Ronald Barron
Principal
J.P. and Mary B. Barger chair, fully funded in perpetuity
Norman Bolter
Arthur and Linda Gelb chair

Bass Trombone
Douglas Yeo
John Moors Cabot chair, fully funded in perpetuity

Tuba
Mike Roylance
Margaret and William C. Rousseau chair, fully funded in perpetuity

Timpani
Timothy Genis
Sylvia Shippen Wells chair, endowed in perpetuity in 1974

Percussion
Frank Epstein
Peter and Anne Brooke chair, fully funded in perpetuity
J. William Hudgins
Peter Andrew Lurie chair, fully funded in perpetuity

Barbara Lee chair

Assistant Timpanist
Mr. and Mrs. Edward H. Linde chair
§Richard Flanagan

Harp
Ann Hobson Pilot
Principal

Voice and Chorus
John Oliver
Tanglewood Festival Chorus Conductor
Alan J. and Suzanne W. Dworsky chair, fully funded in perpetuity

Librarians
Marshall Burlingame
Principal
Lia and William Poorvu chair, fully funded in perpetuity
William Shisler
John Perkel

Assistant Conductors
Jens Georg Bachmann
Anna E. Finnerty chair, fully funded in perpetuity
Ludovic Morlot

Personnel Managers
Lynn G. Larsen
Bruce M. Creditor

Stage Manager
John Demick

BOSTON SYMPHONY ORCHESTRA

James Levine, *Music Director*
Bernard Haitink, *Conductor Emeritus*
Seiji Ozawa, *Music Director Laureate*
125th Season, 2005-2006

Thursday, January 19, at 8
Friday, January 20, at 8
Saturday, January 21, at 8

JAMES LEVINE conducting

BEETHOVEN — *Missa Solemnis* in D, Opus 123

KYRIE: Assai sostenuto (Mit Andacht) – Andante assai ben marcato – Tempo I
GLORIA: Allegro vivace – Larghetto – Allegro maestoso – Allegro ma non troppo e ben marcato – Poco più allegro – Presto
CREDO: Allegro ma non troppo – Adagio – Andante – Adagio espressivo – Allegro – Allegro molto – Allegro ma non troppo – Allegretto ma non troppo – Allegro con moto – Grave
SANCTUS: Adagio (Mit Andacht) – Allegro pesante – Presto – Praeludium: Sostenuto ma non troppo – Andante molto cantabile e non troppo mosso
AGNUS DEI: Adagio – Allegretto vivace (Bitte um innern und äussern Frieden) – Allegro assai – Presto – Tempo I

DEBORAH VOIGT, soprano
JILL GROVE, mezzo-soprano
BEN HEPPNER, tenor
RENÉ PAPE, bass
TANGLEWOOD FESTIVAL CHORUS, JOHN OLIVER, conductor

MALCOLM LOWE, solo violin

Text for the *Missa Solemnis* begins on page 35.

Please note that there will be no intermission.

These concerts will end about 9:45.

Steinway and Sons Pianos, selected exclusively for Symphony Hall

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IN CONSIDERATION OF THE PERFORMERS AND THOSE AROUND YOU, CELLULAR PHONES, PAGERS, AND WATCH ALARMS SHOULD BE SWITCHED OFF DURING THE CONCERT.

From the Music Director

The *Missa Solemnis* is the greatest piece ever written. Really, I mean it. When you're working on this piece, nothing else exists, and one feels less and less adequate to the task of communicating to the listener all that it has to give. I've often marveled at this, and wonder why the sense of being in the presence of this great work differs so much from the feeling of being in the presence of "just any masterpiece." There are many other "greatest pieces ever written": the B minor Mass, *Meistersinger*, *Moses und Aron*, *Don Giovanni*, *Falstaff*, *Wozzeck*, *Carmen*, the *Symphony of Psalms*, the Music for Strings, Percussion, and Celesta.... The list goes on and on. But this particular work takes such amazing possession of those of us attempting to bring it to life.

One very important reason for this is the way in which Beethoven treats a religious text in so very personal a way. The *Missa Solemnis* is one of the earliest such personal statements of religious belief. And a look at the score immediately reveals several one-of-a-kind things:

(1) The demand for energy, contrast, and unlimited vitality at every dynamic is unique to this score. Even other Beethoven works that make this demand are much shorter.

(2) The first movement takes you immediately into the world of the piece so strongly that you are more and more moved, excited, and captured as it progresses. Within the *Missa*'s huge, one-of-a-kind structure and intensity, I must remark on two specific things out of many. First, there's the writing for solo violin

continued on next page...

Saturday night's concert is supported by a generous gift to The Artistic Initiative from Kristin and Roger Servison.

The guest vocalists' appearances this week are supported by the Alan J. and Suzanne W. Dworsky Fund for Voice and Chorus.

This week's performances by the Tanglewood Festival Chorus are supported by the Alan J. and Suzanne W. Dworsky Fund for Voice and Chorus.

UBS is proud to sponsor the BSO's 2005-2006 season.

BEETHOVEN'S "MISSA SOLEMNIS" AND THE OPENING OF SYMPHONY HALL

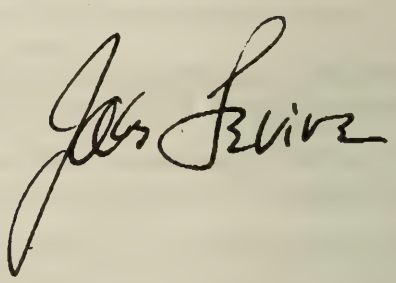
It was with Beethoven's *Missa Solemnis* that Symphony Hall was inaugurated. As part of this season's BSO Archives exhibit marking the orchestra's 125th anniversary, a wall-mounted display case on the first balcony, audience-left (toward the Huntington Avenue end of the corridor near the coatroom) focuses on "The Opening of Symphony Hall." Included in the case are the BSO's score of the *Missa Solemnis* used by conductor Wilhelm Gericke for the Symphony Hall inaugural concert of October 15, 1900 (given to Leonard Bernstein in 1967, the score was returned to the BSO by the New York Philharmonic Archives in 2005); a program from the inaugural concert, and a facsimile of the 1900-01 season ticket for the Boston Symphony Orchestra concerts.

in the Benedictus, where the violin is treated like an idealized human voice—with a huge range so far beyond the capacity of an actual human voice—while the real solo voices are reduced to murmurs at a low dynamic. There were composers before Beethoven who tried to have instruments suggest the human voice; and most would have used the soloists for this kind of climactic effect. Only Beethoven, who was so instrumentally oriented, solved the problem of how an instrument could be a "voice" in this particular kind of way.

The second thing I need to mention here is the scenario and dramatic effect of the *Missa*'s very last movement, which is more powerful and vivid than anything ever enacted on stage in an opera. The people plead for peace—"inner and outer," as Beethoven himself says in the subtitle of the movement—but we hear trumpets, drums, and sounds of battle, with the people crying out in the distance. Ultimately the instruments fade away, leaving the people to murmur their prayer, with the trumpets and drums in a different key from the orchestra. Nothing in Beethoven's opera *Fidelio* can top this level of drama in all of its humanity and struggle.

(3) This piece could only have been written by a deaf man. It's so full of what comes from inside, with no distractions from outside. I always had a fantasy, as a kid, when I saw a blank sheet of music paper: *that's* what the manuscript of Beethoven's *Missa Solemnis* looked like *before* he wrote it! And now it looks like something that mortals can't accomplish.

So this is the work with which we welcome you to the first program in our Beethoven/Schoenberg cycle. Is it just coincidence that we're starting at the very top, so to speak, with the greatest piece ever written?



BOSTON SYMPHONY ORCHESTRA

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Seiji Ozawa, *Music Director Laureate*
125th Season, 2005-2006

Thursday, January 19, at 8
Friday, January 20, at 8
Saturday, January 21, at 8

JAMES LEVINE conducting

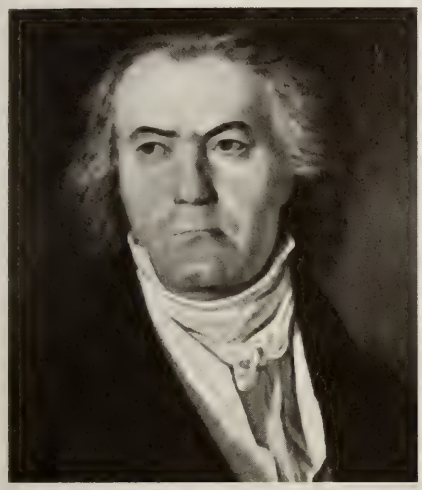
Please note that soprano Deborah Voigt is indisposed and unable to sing in this week's performances of Beethoven's *Missa Solemnis*. We are very fortunate that Christine Brewer is able to replace Ms. Voigt in these performances at extremely short notice, without rehearsal.

Christine Brewer



American soprano Christine Brewer is acclaimed for her appearances in opera, concert, and recital. This March she will join James Levine and the Boston Symphony Orchestra for performances of Beethoven's Ninth Symphony in Boston and at Carnegie Hall. At Tanglewood this coming summer she will appear with Mr. Levine and the BSO as Tove in Schoenberg's *Gurrelieder*, and with Mr. Levine and the Tanglewood Music Center Orchestra as Chrysothemis in a concert performance of Strauss's *Elektra*. At the start of the 2005-06 season, Ms. Brewer sang her first complete Isolde, in Edinburgh Festival concert performances with Jonathan Nott leading the Bamberg Symphony Orchestra. Her current season also includes several performances of one of her signature roles, Leonore in Beethoven's *Fidelio*, with Sir Charles Mackerras and the Scottish Chamber Orchestra, at San Francisco Opera with Donald Runnicles conducting, and with Sir Colin Davis and the London Symphony Orchestra. Concert highlights of 2005-06 include semi-staged performances of Schoenberg's *Gurrelieder* with Seiji Ozawa at the Saito Kinen Festival, Mahler's Symphony No. 8 with Leonard Slatkin and the National Symphony Orchestra, Mozart's Requiem with David Robertson and the Saint Louis Symphony, and Verdi's Requiem under James Conlon with the symphony orchestras of both San Francisco and (at the Ravinia Festival) Chicago. Ms. Brewer appears regularly with the world's leading orchestras, opera companies, and conductors, in repertoire encompassing works of Mozart, Beethoven, Brahms, Verdi, Strauss, Mahler, Janáček, and Britten. As a recitalist she has appeared at London's Wigmore Hall and in Lincoln Center's "Art of the Song" series at Alice Tully Hall, as well as in St. Louis, Santa Fe, Cleveland, Portland (Oregon), Oklahoma City, and Washington. D.C. Ms. Brewer made her Boston Symphony debut at Tanglewood in August 1996 as a soloist in Mozart's *Requiem*, subsequently singing with the BSO in Beethoven's Ninth Symphony (in 2000 and 2002 at Tanglewood), in the Kyrie of Beethoven's *Missa Solemnis* (on the Ozawa-led gala concert marking the Symphony Hall Centennial in October 2000), and in the world premiere performances of John Harbison's *Requiem* (under Bernard Haitink in March 2003, in Boston and New York).

Ludwig van Beethoven
Missa Solemnis in D, Opus 123



Ludwig van Beethoven was baptized in Bonn, Germany, on December 17, 1770, and died in Vienna on March 26, 1827. The composition of the Missa Solemnis *stretched from the spring of 1819 (possibly even from late 1818) to the middle of 1823. The work received its first performance on April 18, 1824, in St. Petersburg, under the patronage of Prince Galitzin. Three movements —the Kyrie, Credo, and Agnus Dei—were performed in Vienna on the same concert that included the premiere of the Ninth Symphony on May 7, 1824. The earliest known performance in America took place in New York's Steinway Hall on May 2, 1872, with the Church Music Association under the direction of Dr. James Pech. The Boston Symphony Orchestra first performed the work to close the Symphony Hall inaugural concert of October 15, 1900. Wilhelm Gericke conducted, the solo quartet consisted of Clementine DeVere, Gertrude May Stein, Evan Williams, and Joseph S. Baerenstein, and the chorus was the Cecilia Society. Serge Koussevitzky led the next BSO performance, which opened a Beethoven Centenary Festival on March 22, 1927, with Olive Marshall, Jeanne Gordon, Tudor Davies, Arthur Middleton, and the Harvard Glee Club and Radcliffe Choral Society. Since then, BSO performances have been given mainly on special occasions: Pension Fund concerts led by Koussevitzky in 1927, 1938, 1941, and 1948, a Pension Fund concert led by Charles Munch in 1950, and three Tanglewood performances led by Leonard Bernstein in memory of Koussevitzky, in 1951, 1955, and 1971. The work has been performed in BSO subscription concerts on four previous occasions: in December 1938 under Koussevitzky (at which time it was recorded by RCA; see page 43 for details); in December 1975 under Colin Davis, who also led a Tanglewood performance on August 8, 1976; under Roger Norrington in February/March 1993, with a Tanglewood repetition on July 31 that year; and under Seiji Ozawa to open the 2000-01 Symphony Hall season marking the Symphony Hall centennial. Ozawa also included the Kyrie in the program of the Symphony Hall Centennial Gala of October 14, 2000. Davis's performances featured Teresa Cahill (in Boston), Susan Davenny Wyner (at Tanglewood), Anna Reynolds, Eric Tappy, Robert Lloyd (in Boston), Marius Rintzler (at Tanglewood), and the Tanglewood Festival Chorus, John Oliver, conductor. Norrington's performances featured Amanda Halgrimson, Sarah Walker, John Aler, Alastair Miles, and the Tanglewood Festival Chorus. Ozawa's subscription performances featured Emiko Suga, Anna Larsson, Kurt Streit, Willard White, and the Tanglewood Festival Chorus; for the Kyrie as performed in the Centennial Gala, the soloists were Christine Brewer, Theodora Hanslowe, Richard Clement, and Robert Honeysucker. The score calls for soprano, alto, tenor, and bass soloists, mixed chorus, flutes, oboes, clarinets, and bassoons in pairs, four horns, two trumpets, three trombones, timpani, organ, and strings. The organist at these performances is James David Christie.*

The material circumstances surrounding Beethoven's writing of the *Missa Solemnis* can serve as little more than a backdrop against which to attempt an understanding of the music. Beethoven's decision to compose the work was with a view toward a specific occasion: the Archduke Rudolph of Austria, the son of Emperor Leopold II and one of Beethoven's most important patrons, for many years a student of Beethoven in piano and composition, dedicatee of fifteen works by the composer—including the Fourth and Fifth piano concertos, the *Hammerklavier* and Opus 111 piano sonatas, the Opus 97 piano trio (the *Archduke*), and the *Grosse Fuge*, Opus 133—was to be installed as Archbishop of Olmütz in Moravia on March 9, 1820. Upon hearing of Rudolph's election,

A view from abroad.

Mr. & Mrs. Galen Stone, Fox Hill Village residents



India, Cyprus, and France are a few of the countries Galen and Anne Stone called "home" during their thirty-four years with the American Foreign Service. Their appreciation of the world's many cultures is the most precious momento the Stones brought back with them to the states.

Fox Hill Village offers the Stones the opportunity to pursue an enduring interest in people and places with welcoming friends and the peace of mind of dependable security. The many onsite cultural activities offered (college courses, movies, lectures, and concerts), state-of-the-art fitness center, and personable staff make life at FHV stimulating and convenient.

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Beethoven wrote to him that "the day on which a High Mass composed by me will be performed during the ceremonies solemnized for Your Imperial Highness will be the most glorious day of my life..." Beethoven did not complete the Mass in time for the ceremony that March of 1820. Though he began formulating ideas for the Kyrie by the spring of 1819 (anticipating the official announcement that June 4 of the Archduke's election), the Mass did not reach completion until December 1822, and during the period of its creation Beethoven was also concerned with the last three piano sonatas, the *Diabelli* Variations and the Opus 119 Bagatelles, the *Consecration of the House* Overture, and the Ninth Symphony.



Archduke Rudolph of Austria, also the Archbishop of Olmütz and dedicatee of the "Missa Solemnis"

Many images of the composer dating from the time of the *Missa Solemnis* are familiar: Anton Schindler, friend and not entirely reliable biographer of the composer, describes Beethoven at work on the fugue of the Credo, "singing, yelling, stamping his feet... The door opened and Beethoven stood before us, his features distorted to the point of inspiring terror. He looked as though he had just engaged in a life and death struggle with the whole army of contrapuntists, his everlasting enemies." Another incident is related by Alexander Thayer in his crucial biography of the composer: in this instance, we read of Beethoven awakening early one morning, dressing, slipping on an old coat but no hat, apparently losing direction during the course of his walk, peering in at the windows of nearby houses, and looking so like a beggar that he was arrested and imprisoned for an entire day, until he finally prevailed in having someone brought to identify him late that night. These stories strengthen our image of the composer heedless of the world around him, wrestling with his craft. Maynard Solomon refers to the Mass as "Beethoven's absorbing passion for four years, replacing *Fidelio* as the great 'problem work' of his career," and Schindler states that never before or after this period did he see Beethoven "in such a condition of '*Erdenentrücktheit*,'" oblivion of earthly matters.

But Beethoven did have "earthly matters" to contend with as well. Not the least of these was the lawsuit over guardianship of his nephew Karl, a five-year struggle that ended in April 1820 with Beethoven winning the boy away from his mother Johanna, widow of the composer's brother Caspar Carl. And then there were matters pertaining specifically to the *Missa Solemnis*: his double-dealings with seven different publishers in an attempt to receive the highest possible fee for his work, and his offering of prepublication manuscript copies to whatever patrons would pay his price. There was the matter, too, of the premiere. Beethoven was anxious that the completed Mass and Ninth Symphony be heard. The original plan was to introduce the two works on the same concert, but fortunately this notion was scrapped: the program on May 7, 1824, in Vienna's Kärntnertor Theatre consisted of the *Consecration of the House* Overture, the Kyrie, Credo, and Agnus Dei of the Mass (billed as "Three Grand Hymns with Solo and Choral Parts"—liturgical music was not permitted in the concert hall), and the symphony. Beethoven never witnessed a complete performance of the *Missa Solemnis*, though the first one was given in St. Petersburg on April 18, 1824, under the auspices of Prince Nikolas Galitzin, a Russian admirer of Beethoven who had purchased one of the prepublication copies of the work and for whom Beethoven wrote his string quartets Opp. 127, 130, and 132.

Beethoven, Religion, and the "Missa Solemnis"

The following is excerpted from a program note on Beethoven's "Missa Solemnis" written by former BSO Director of Publications Michael Steinberg originally for the San Francisco Symphony and recently reprinted in his new book "Choral Masterworks–A Listener's Guide" (Oxford University Press, 2005).

Although brought up Roman Catholic, Beethoven had probably not entered a church since childhood unless to play music or listen to it.... Never an orthodox churchman, though glad to receive extreme unction on his deathbed, he was profoundly religious, especially in his later years. His diaries and notebooks are full of prayers and invocations. Nature was the most nourishing of forces for him: he saw it, as did the theologian Christoph Christian Sturm in this passage that Beethoven copied out, as

> a glorious school for the heart.... Here I shall learn wisdom, the only wisdom free from disillusionment. Here I shall learn to know God and enjoy a foretaste of heaven in that knowledge. Among such occupations, my earthly days will flow peacefully by until I am taken up into that world where I shall no longer be a student but a possessor of wisdom.

Another passage from Sturm that he cherished reads: "I will humbly submit to all of life's chances and changes, and put my sole trust in Thy immutable goodness, O God!"

From Schiller's essay *The Mission of Moses* he copied and kept framed on his desk these words: "I am that which is. I am all that is, that was, and that will be. No mortal man has raised my veil. He is solely from Himself, and all things owe their being to Him alone." To Rudolph [i.e., the Archduke Rudolph, whose installation as Archbishop of Olmütz provided Beethoven the incentive to compose the work] he wrote soon after completing the *Missa Solemnis*: "There is no loftier mission than to come nearer than other humans to the Godhead and to disseminate the divine rays among humankind."...

In *Beethoven: His Spiritual Development*, J.W.N. Sullivan writes: "Beethoven's *Missa Solemnis* shows that some of his most important experiences could be contained within the shell of words provided by the Mass." Martin Cooper, whose book *Beethoven: The Last Decade* offers the best brief account of the composer's religious attitudes and beliefs, is thinking along the same lines when he writes that Beethoven was

> a deeply religious man who was brought up formally as a Catholic and never formally renounced his Church membership, but only came at the end of his life, through misfortune and illness, to understand the close connection between the religious sentiments and often unformulated convictions of a lifetime and the fundamental teachings of the Church, to which he had been for the most part indifferent or hostile.

In contrasting the *Missa Solemnis* with Bach's B minor Mass, Robert Shaw, who must have conducted more performances of it than anyone else in the work's history, always referred to Beethoven as someone who, unlike Bach, was forever on the quest of reinventing God. That is deeply true, but the greatness of the *Missa Solemnis* derives in a very special way from the tension between that self-imposed quest and the powerful structure—the text of the Ordinary—within which Beethoven chose to work, however much he subjectified it in detail.

—Michael Steinberg

So much for history. As suggested at the outset, this very brief account of names, dates, and places stands apart from consideration of the music itself. The question of Beethoven's religious beliefs might seem of some relevance (see opposite page), and the composer's diaries and notebooks include phrases copied from philosophical and religious tracts. And we know that, in preparing to compose the *Missa Solemnis*, Beethoven studied music of Palestrina and his contemporaries, of Handel, and of Bach; that he had the Mass text carefully translated so that its implications would be entirely clear to him; and that the resulting musical product uses images and patterns that may be traced to long-standing traditions and conventions in music written for the church service. But still, the music makes its own statement, and it seems best to understand that statement as one of an individual who has come to terms with himself over a long period of time, and whose individual message will ultimately be distilled into the compositional essence of the final piano sonatas and string quartets. Martin Cooper writes that "as a young man Beethoven was indeed both proud and self-sufficient, and it was only the experience of his deafness that broke this pride, slowly and painfully turning the heaven-storming, largely extrovert composer of the early and middle period works into the self-communing and contemplative visionary of the last ten years.... Beethoven moved from a position of militant stoicism... to an acceptance which, whatever his everyday life may have been, bears in his music the unmistakable character of joy, that unearthly joy such as is only achieved through suffering." The *Missa Solemnis* speaks of joy and of suffering, of faith, hope, and trust. But it speaks, too, of self-awareness, of knowledge of one's place, and of awe in the face of greater powers and events.

Some brief observations on the music. It has been said that the *Missa Solemnis* is out of place in the concert hall and yet too big for the church. It is probably too big for any mortally prescribed space. Beethoven wrote at the start of his score: "From the heart—may it go to the heart," and he stated that his chief aim was "to awaken and permanently instill religious feelings not only into the singers but also into the listeners." The opening Kyrie is marked "Mit Andacht" ("with devotion"); for the more direct, personal appeal of the Christe, the soloists predominate and the texture is more active. The unified intent of orchestra, chorus, and soloists is spelled out at the very beginning: the woodwinds, in singing phrases, give out the musical idea to which the initial words of the Kyrie will be sung, and this same technique of instruments anticipating vocal material will occur again for the "Gratias agimus tibi" and the "Qui tollis peccata mundi" of the Gloria.

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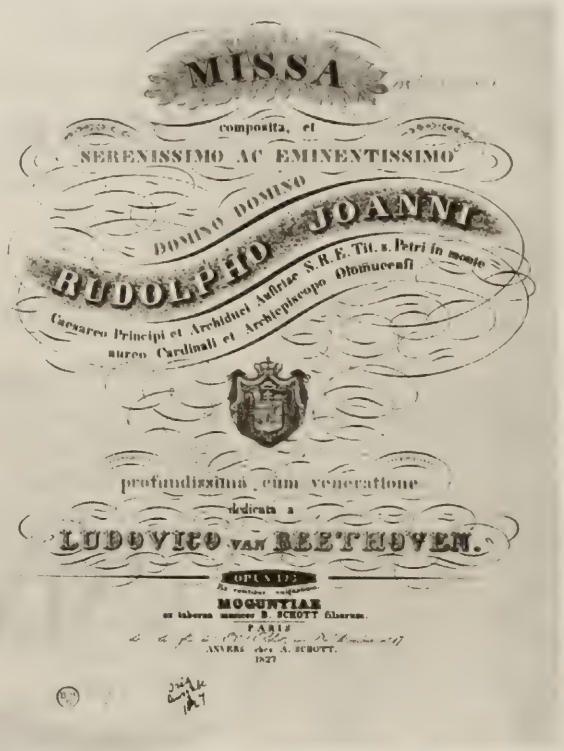
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one of power and inevitability, so much so, in fact, that the combined effect of Kyrie and Gloria can leave the listener drained, almost unable to cope with or understand what is still to follow. In keeping with its statement of faith and trust, the Credo is affirmative in tone. The sense of musical motion in the Credo is rather different from that of the Gloria—part of the reason for this lies in the more specific attention Beethoven gives to word-painting and the emphasizing of key text phrases: for example, the burst of D major at the words "Et homo factus est," the *sforzato* stabs at "Crucifixus," the stressing of "passus," the descending and ascending motion at "descendit de coelis" and "et ascendit in coelum," respectively.



The original edition of the "Missa Solemnis"

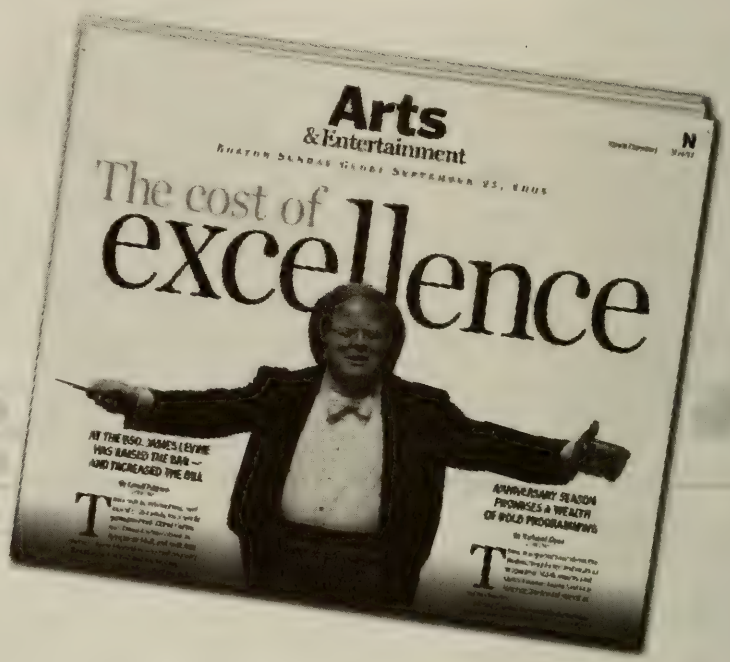
The Sanctus, like the Kyrie, is again marked "Mit Andacht," and is the first movement in which solo voices are heard before the chorus. This is in keeping with Beethoven's reserving the soloists for special moments of intimacy, awe, and/or supplication (consider the "miserere nobis" of the Gloria, and the intensification of that plea for mercy to "*o*, miserere nobis" by, first, the tenor solo). The sense of "Sanctus" is one of mystery, with the chorus silent, held in reserve. The Benedictus is preceded by a solemn orchestral Praeludium, and a tender, *dolce cantabile* violin song descends from above: "Benedictus, qui venit in nomine Domini!" The mood, fittingly, is that of a solemn processional, and it is essential that the solo instrument be a part of, and not, concerto-like, stand apart from, the sense of ceremony that pervades the whole. The threefold prayer of the Agnus Dei is dark-hued, and the prominence again given the soloists makes the entreaty a moving and personal one. The choral "Dona nobis pacem" bears the inscription "Prayer for inner and outer peace," and this prayer is threatened by intimations of war in the form of trumpet-and-drum alarums and fearful currents in the strings. Soloists and chorus renew the appeal for mercy, and the prayer for peace returns, this time interrupted by a jagged fugato for orchestra. But the ultimate message is one of hope. The last statement of the words "dona nobis pacem" is set to a musical phrase heard several times earlier but only now set apart to emphasize its particular breadth of feeling, and the orchestra's response is at once simple, affirmative, and concise.

—Marc Mandel

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Text and translation for the *Missa Solemnis* begin on page 35.

Music to your eyes.



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MISSA SOLEMNIS

I. KYRIE

Assai sostenuto. Mit Andacht [with devotion]

Kyrie eleison! — Lord, have mercy upon us!

Andante assai ben marcato

Christe eleison! — Christ, have mercy upon us!

Assai sostenuto

Kyrie eleison! — Lord, have mercy upon us!

II. GLORIA

Allegro vivace

Gloria in excelsis Deo. Et in terra pax hominibus bonae voluntatis. Laudamus te, benedicimus te, adoramus te, glorificamus te.

Glory be to God on high, and on earth peace to men of good will. We praise Thee, we bless Thee, we adore Thee, we glorify Thee.

Meno Allegro

Gratias agimus tibi propter magnam gloriam tuam.

We give Thee thanks for Thy great glory.

Allegro vivace

Domine Deus, Rex coelestis! Deus Pater omnipotens! Domine, Fili unigenite, Jesu Christe! Domine Deus! Agnus Dei! Filius Patris!

O Lord God! O heavenly King! O God, the Father Almighty! O Lord Jesus Christ, the only begotten Son! O Lord God! Lamb of God! Son of the Father!

Larghetto

Qui tollis peccata mundi, miserere nobis. Qui tollis peccata mundi, suscipe deprecationem nostram. Qui sedes ad dexteram Patris, miserere nobis.

O Thou, who takest away the sins of the world, have mercy upon us. O Thou, who takest away the sins of the world, receive our prayer. O Thou, who sittest at the right hand of the Father, have mercy upon us.

Allegro maestoso

Quoniam tu solus sanctus, tu solus Dominus, tu solus altissimus, Jesu Christe, cum Sancto Spiritu,

For Thou alone art holy, Thou alone art Lord, Thou alone art most high, O Jesus Christ, together with the Holy Ghost,

Allegro, ma non troppo e ben marcato

in gloria Dei Patris. Amen.

in the glory of God the Father. Amen.

Presto

Gloria in excelsis Deo.

Glory be to God on high.

III. CREDO

Allegro ma non troppo

Credo in unum Deum, Patrem omnipotentem, factorem coeli et terrae, visibilium omnium et invisibilium. Credo in unum Dominum Jesum Christum, Filium Dei unigenitum, et ex Patre natum ante omnia saecula.

I believe in one God, the Father Almighty, maker of heaven and earth, of all things visible and invisible. I believe in one Lord Jesus Christ, the only begotten Son of God; and born of the Father before all ages.

Deum de Deo, lumen de lumine, Deum verum de Deo vero, genitum, non factum, consubstantialem Patri, per quem omnia facta sunt. Qui propter nos homines, et propter nostram salutem, descendit de coelis.

God of God; Light of Light; true God of true God; begotten, not made; being of one substance to the Father, by whom all things were made. Who for us men, and for our salvation, came down from heaven,

Adagio; Andante

Et incarnatus est de Spiritu sancto ex Maria Virgine, et homo factus est.

and became incarnate by the Holy Ghost of the Virgin Mary, and was made man.

Adagio espressivo

Crucifixus etiam pro nobis sub Pontio Pilato passus et sepultus est.

He was crucified also for us, suffered under Pontius Pilate, and was buried.

Allegro; Allegro molto; Allegro ma non troppo

Et resurrexit tertia die, secundum Scripturas. Et ascendit in coelum, sedet ad dexteram Patris. Et iterum venturus, est cum gloria judicare vivos et mortuos; cujus regni non erit finis. Credo in Spiritum Sanctum, Dominum et vivificantem, qui ex Patre Filioque

And the third day He rose again, according to the Scriptures. And ascended into heaven, and sitteth at the right hand of the Father. And He is to come again with glory to judge both the living and the dead: of whose kingdom there shall be no end. I believe in the

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procedit; qui cum Patre et Filio simul adoratur et conglorificatur; qui locutus est per prophetas. Credo in unam sanctam catholicam et apostolicam ecclesiam. Confiteor unum baptisma in remissionem peccatorum. Et exspecto resurrectionem mortuorum, et vitam venturi seculi. Amen.

Holy Ghost, the Lord the Giver of life, who proceedeth from the Father and the Son; who, together with the Father and the Son, is adored and glorified: who spoke by the prophets. I believe in one holy Catholic and Apostolic Church. I confess one baptism for the remission of sins. And I expect the resurrection of the dead, and the life of the world to to come. Amen.

Allegretto ma non troppo; Allegro con moto; Grave

Et vitam venturi saeculi.
Amen.

And the life of the world to come.
Amen.

IV. SANCTUS and BENEDICTUS

Adagio. Mit Andacht [*with devotion*]

Sanctus, sanctus, sanctus,
Domine Deus Sabaoth!

Holy, holy, holy,
Lord God of Hosts.

Allegro pesante

Pleni sunt coeli et terra
gloria tua.

Heaven and earth are
full of Thy glory.

Presto

Osanna in excelsis!

Hosanna in the highest!

Praeludium
Sostenuto ma non troppo

Andante molto cantabile e non troppo mosso

Benedictus qui venit in nomine
Domini. Osanna in excelsis!

Blessed is He who cometh in the
name of the Lord. Hosanna in the
highest!

V. AGNUS DEI

Adagio

Agnus Dei,
qui tollis peccata mundi,
miserere nobis:

O Lamb of God,
that takest away the sins of the world,
have mercy upon us!

Allegretto vivace (Bitte um innern und üssern Frieden)
[*Prayer for inner and outer peace*]

Dona nobis pacem.

Grant us peace.

Allegro assai. Recitativo

Agnus Dei,
qui tollis peccata mundi,
miserere nobis:

O Lamb of God,
that takest away the sins of the world,
have mercy upon us!

Allegretto vivace; Presto; Allegretto vivace

Dona nobis pacem.

Grant us peace.

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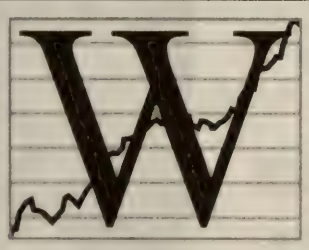


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Edmund Morris's new *Beethoven: The Universal Composer* is a thoughtful and first-rate compact biography aimed at the general reader (in the HarperCollins series "Eminent Lives"). The two important full-scale modern biographies of the composer are Maynard Solomon's *Beethoven*, published originally in 1977 and revised in 1998 (Schirmer paperback) and Barry Cooper's *Beethoven* in the "Master Musicians" series (Oxford University Press). Also useful is *Beethoven: The Music and the Life*, by the Harvard-based Beethoven authority Lewis Lockwood, who offers a comprehensive, thoroughly informed approach geared to the general reader (Norton, newly reprinted in paperback). "Musical lives," a series of readable, compact composer biographies from Cambridge University Press, includes David Wyn Jones's *The life of Beethoven* (Cambridge paperback). A much older biography, dating from the nineteenth century but still important, is *Thayer's Life of Beethoven* as revised and updated by Elliot Forbes (Princeton paperback). *The New Grove Beethoven* provides a convenient paperback reprint of the Beethoven article by Alan Tyson and Joseph Kerman from the 1980 edition of The New Grove Dictionary of Music and Musicians (Norton paperback). Kerman and Tyson are among the contributors to the revised Beethoven article in the more recent edition of Grove (2001). Martin Cooper's *Beethoven: The Last Decade, 1817-1827* includes a fifty-page chapter on the *Missa Solemnis* (Oxford). William Drabkin's *Beethoven: Missa Solemnis* in the Cambridge Music Handbooks series (Cambridge paperback) and Roger Fiske's *Beethoven's Missa Solemnis* in the series "Masterworks of Choral Music" (Scribner's) are well worth seeking. Michael Steinberg's program note on the *Missa Solemnis* is in his recent compilation volume, *Choral Masterworks–A Listener's Guide* (Oxford). Donald Francis Tovey's program note on the work can be found among his classic *Essays in Musical Analysis* (Oxford). Also of interest are *The Beethoven Compendium: A Guide to Beethoven's Life and Music*, edited by Barry Cooper (Thames & Hudson paperback) and Peter Clive's *Beethoven and his World: A Biographical Dictionary*, which includes entries about virtually anyone you can think of who figured in the composer's life (Oxford). Charles Rosen's *The Classical Style* should not be overlooked by anyone seriously interested in the music of Haydn, Mozart, and Beethoven (Norton).

The 1990s brought a spate of *Missa Solemnis* recordings within a comparatively short time, a number of them with important things to say about the piece. These included James Levine's with soloists Cheryl Studer, Jessye Norman, Plácido Domingo, and Kurt Moll, the Vienna Philharmonic, and several choruses (Deutsche Grammophon, taken from performances at the 1991 Salzburg Festival in memory of Herbert von Karajan), as well as (listed alphabetically by conductor) Daniel Barenboim's with Tina Kiberg, Waltraud Meier, John Aler, Robert Holl, and the Chicago Symphony Orchestra and Chorus (Erato); Sir Colin Davis's with Luba Orgonasova,



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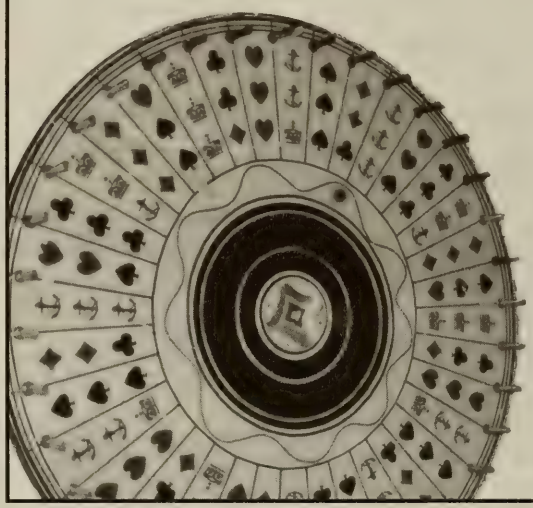
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Jadwiga Rappé, Uwe Heilmann, Jan-Hendrik Rootering, and the Bavarian Radio Symphony Orchestra and Chorus (RCA Red Seal; Davis's earlier recording with the London Symphony Orchestra and Chorus is available in a mid-priced Philips Duo); and Nikolaus Harnoncourt's with Eva Mei, Marjana Lipovšek, Anthony Rolfe Johnson, Robert Holl, the Chamber Orchestra of Europe, and the Arnold Schoenberg Choir of Vienna (Teldec). A more recent, budget-priced recording (with *very* fleet tempos that let the work fit on a single disc of just 66 minutes' duration!) has David Zinman conducting the Tonhalle Orchestra of Zurich and Swiss Chamber Chorus with soloists Luba Orgonasova, Anna Larsson, Rainer Trost, and Franz-Joseph Selig (Arte Nova).

Older recordings of interest include Leonard Bernstein's with the Concertgebouw Orchestra of Amsterdam (Deutsche Grammophon); Robert Shaw's with the Atlanta Symphony Orchestra (Telarc); Herbert von Karajan's with the Berlin Philharmonic and a particularly strong group of soloists, namely Gundula Janowitz, Christa Ludwig, Fritz Wunderlich, and Walter Berry (Deutsche Grammophon; this has also appeared more recently on the Musical Heritage Society label); and the classic accounts by Otto Klemperer with the New Philharmonia Orchestra and Chorus (EMI) and Carlo Maria Giulini with the London Philharmonic and New Philharmonia Chorus (also EMI).

Arturo Toscanini's 1953 recording of the *Missa Solemnis* with the NBC Symphony and Robert Shaw Chorale remains important and illuminating despite rough sound and (due to the original microphone placement) distant-sounding soloists (RCA). The same conductor's NBC Symphony broadcast of December 28, 1940, with the Westminster Choir and four outstanding vocalists—Zinka Milanov, Bruna Castagna, Jussi Bjoerling, and Alexander Kipnis—is still considered by many enthusiasts to be the greatest recording of the *Missa Solemnis* we have (very well remastered on Music & Arts, though this has shown up on other labels as well). More recently, yet another important Toscanini *Missa Solemnis* was added to the mix—a concert performance of May 28, 1939, with the BBC Symphony Orchestra and Choral Society (BBC Legends). For the sake of completeness, let me also mention a still earlier Toscanini concert performance, from

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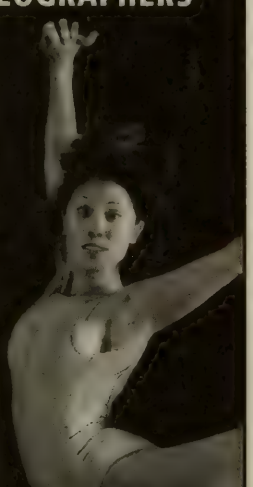
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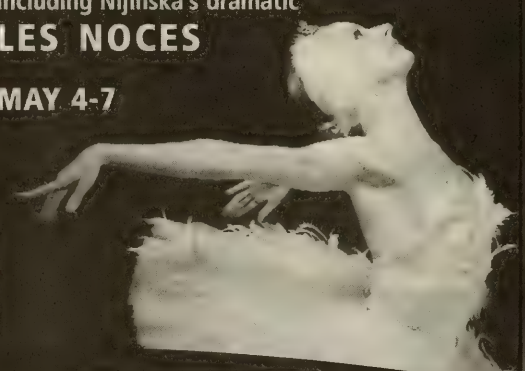
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April 28, 1935, with the New York Philharmonic. This is very hard to find (it was available, at least for a while, on Dante-Lys CDs), and is really only for the devoted collector: though the performance comes across as extraordinary, the antiquated sound borders on the unlistenable.

Another historically important live performance—with Thomas Beecham conducting the London Philharmonic, the Leeds Festival Chorus, and soloists Isobel Baillie, Mary Jarred, Heddle Nash, and Keith Falkner—was recorded at a 1937 Leeds Festival concert for release by EMI but not issued at the time, presumably because of a serious ensemble foul-up in the final movement. This was finally issued on compact disc in 1996, the overall merits of Beecham's exciting account finally being recognized as significant enough to warrant its release (The Beecham Collection). Four other recordings collectors may want to know about are Bruno Walter's with the New York Philharmonic, Westminster Choir, Eleanor Steber, Nan Merriman, William Hain, and Lorenzo Alvary (a 1948 concert broadcast, on Music & Arts), Dimitri Mitropoulos's with the New York Philharmonic, Westminster Choir, Eleanor Steber, Nell Tangeman, Harvey Smith-Spencer, and Mack Harrell (a 1953 concert broadcast, on Archipel), Jascha Horenstein's with Teresa Stich-Randall, Norma Procter, Richard Lewis, Kim Borg, the BBC Symphony Orchestra and Chorus, and BBC Northern Symphony (a 1961 radio recording, on BBC Legends), and Herbert von Karajan's with the Vienna Philharmonic, Vienna Singverein, Leontyne Price, Christa Ludwig, Nicolai Gedda, and Nicolai Zaccaria (a 1959 Salzburg Festival performance, on EMI: this is very hard to find, especially in the United States, but very much worth the effort).

Finally, and of special interest to BSO enthusiasts, is one more historical recording, also live, of the *Missa Solemnis*, in fact representing one of the earliest performances of the work ever preserved for commercial release. Recorded over telephone lines by RCA during the Symphony Hall concert of December 3, 1938, this has Serge Koussevitzky conducting the Boston Symphony Orchestra with soloists Jeannette Vreeland, Anna Kaskas, John Priebe, and Norman Cordon; organist E. Power Biggs, and the Harvard Glee Club and Radcliffe Choral Society, G. Wallace Woodworth, director. Unfortunately, due to complications when the recording was made, the sound was severely compromised from the start, which probably explains why the performance was never reissued following its original release on 78s. Then, in 1997, the British label Pearl finally issued it on compact disc (paired with Koussevitzky's October 1945 BSO recording of Beethoven's *Eroica*), thereby restoring to the catalogue a performance that emerges as vivid, powerful, and compelling. (But don't forget my warning about the sound.)

—Marc Mandel

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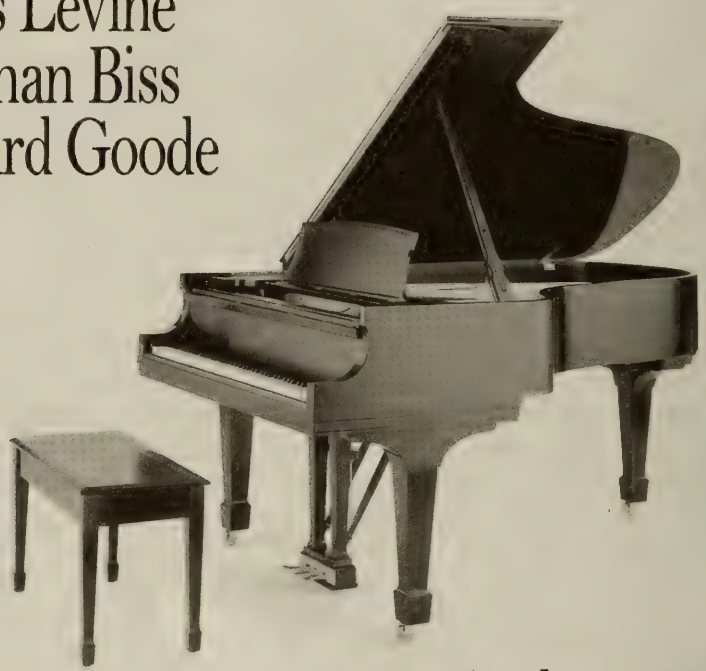
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Deborah Voigt



Dramatic soprano Deborah Voigt has performed in Wagner's *Tristan und Isolde*, *Die Walküre*, *Lohengrin*, *Tannhäuser*, and *Der fliegende Holländer*, and in Strauss's *Ariadne auf Naxos*, *Elektra*, *Die Frau ohne Schatten*, *Salome*, *Die ägyptische Helena*, and *Friedenstag*. In 2005 she added to her repertoire the Marschallin in *Der Rosenkavalier*, in both Berlin and Vienna. An exclusive EMI Classics artist, Ms. Voigt opened her 2005-06 season with the release of her second solo recording, "All My Heart," a collection of American songs with pianist Brian Zeger. The current season has also included her debut in Ponchielli's *La Gioconda* at Barcelona's Teatro del Liceu and concert performances in Spain as Helen of Troy in *Die ägyptische Helena*. In the spring she sings Tosca at the Metropolitan Opera for the first time, as well as Leonora in Verdi's *La forza del destino*. With tenor Ben Heppner, she gives concerts in New York and Berlin. She sings a Christmas concert with orchestra in Moscow, and gives recitals in Boston, Berkeley, Dresden, and Valencia. This month, in addition to Beethoven's *Missa Solemnis* with the Boston Symphony and James Levine, Ms. Voigt makes her debut in Lincoln Center's "American Songbook" series. At Tanglewood last summer, she participated in Mahler's Symphony No. 8 conducted by James Levine on the BSO's Opening Night, gave

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a solo recital with Brian Zeger, and sang Brünnhilde for the first time in a concert performance of *Götterdämmerung*, Act III, with Levine conducting the Tanglewood Music Center Orchestra. She also sang with Barbara Cook and Dianne Reeves at the Hollywood Bowl. Ms. Voigt's 2004-05 season included Elisabeth in *Tannhäuser* and Amelia in Verdi's *Un ballo in maschera* at the Met, Wagner's *Der fliegende Holländer* in concert with James Levine and the BSO, Leonore in a concert performance of *Fidelio* at Carnegie Hall, a Richard Strauss Festival at the Deutsche Oper Berlin, Act II of *Tristan und Isolde* with Ben Heppner in Cincinnati, Schoenberg's *Erwartung* with Daniel Barenboim and the Chicago Symphony, an appearance at Lyric Opera of Chicago's 50th anniversary gala, Wagner's "Liebestod" and Strauss's Four Last Songs in Berlin and Toulouse, Berg's Seven Early Songs with Lorin Maazel and the New York Philharmonic, the final scene from *Salome* and Four Last Songs with Kurt Masur in Paris; and a concert with José van Dam in Brussels. For the Augusta Symphony's fiftieth anniversary she gave the world premiere of Stephen Paulus's *Erotic Spirits*, which she will reprise at Carnegie Hall in May. Ms. Voigt made her Carnegie Hall solo recital debut in April 2004 and that same month released her first solo recording, "Obsessions," featuring music of Wagner and Strauss. She has made many complete opera recordings. A devotee of Broadway and American song, she has appeared in benefit concerts for Broadway Cares/Equity Fights AIDS and for the New York Theater Workshop. After studying at the California State University at Fullerton and in San Francisco Opera's Merola Program, Deborah Voigt won first prize at Philadelphia's Luciano Pavarotti Vocal Competition, and the Gold Medal in Moscow's Tchaikovsky Competition. She holds France's Chevalier de l'Ordre des Arts et des Lettres and was named *Musical America*'s 2003 Vocalist of the Year. Deborah Voigt made her BSO debut as a soloist in Mozart's Requiem in December 1991, returning two months later to replace Jessye Norman in the Verdi Requiem. She made her Tanglewood debut singing her first Salome, in concert with Seiji Ozawa and the BSO, in August 2001.

Jill Grove



American mezzo-soprano Jill Grove was a winner of the 2003 Aria Award. During the current season she gives her first performances as Preziosilla in *La forza del destino*, returning to San Francisco Opera in a new production conducted by Nicola Luisotti. She returns to the Metropolitan Opera for Margret in *Wozzeck* under James Levine and makes her Opera Pacific debut as Amneris and her Teatro Municipal, Santiago, debut as La Cieca. In addition to this week's Boston Symphony performances of Beethoven's *Missa Solemnis*, her concert season includes Beethoven's Ninth with the BSO and James Levine at Symphony Hall and Carnegie Hall, as well as with the Los Angeles Philharmonic under Esa-Pekka Salonen and the Philadelphia Orchestra under Christoph Eschenbach. She also appears with the St. Paul Chamber Orchestra and makes her Seattle Symphony debut. Her 2004-05 season included her Royal Opera, Covent Garden, debut as La Cieca in concert performances of *La Gioconda*; Azucena with Houston Grand Opera; a return to Lyric Opera of Chicago for Erda in *Das Rheingold* and *Siegfried*, the First Norn in *Götterdämmerung*, and the company's 50th Anniversary Gala; a return to Santa Fe Opera as Auntie in *Peter Grimes*; her first concert performances of Brangäne in *Tristan und Isolde*, with the Los Angeles Philharmonic; Verdi's Requiem with the San Diego Symphony; Janáček's *Glagolitic Mass* with the San Francisco Symphony; her Mostly Mozart Festival debut in Mozart's Requiem, and *Messiah* with the Houston Symphony. Jill Grove's roles at the Metropolitan Opera have included both Erdas under Levine, Magdalene in *Die Meistersinger von Nürnberg*, also under Levine (a performance recorded for telecast and Deutsche Grammophon DVD), Madelon in *Andrea Chénier*, Pantalis in Boito's *Mefistofele*, Emilia in *Otello*, and Mary in *Der fliegende Holländer*. Her Lyric Opera of Chicago debut was as Erda under Sir Andrew Davis. In this country she has also appeared with the opera companies of San Francisco, Dallas, Tulsa, Los Angeles, Santa Fe, and Dayton. In Europe she made her Paris debut in Strauss's *Die schweigsame Frau* at the Théâtre du Châtelet and her Netherlands Opera debut in Szymanowski's *King*



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Roger. She sang her first Ulrica in *Un ballo in maschera* in her European debut with Welsh National Opera. As a member of the Houston Grand Opera Studio, she performed Anne Kronenberg in the world premiere of *Harvey Milk* and Tisbe in *La Cenerentola* opposite Cecilia Bartoli, a performance available on Decca/London video. Jill Grove appears regularly with the Los Angeles Philharmonic at the Hollywood Bowl, the New York Philharmonic, the National Symphony, and the symphony orchestras of San Francisco, Atlanta, Houston, Detroit, Toronto, and St. Louis. Festival appearances have included Schleswig-Holstein, the Cincinnati May Festival, and Ravinia. She has performed Mahler's Eighth Symphony with the Norddeutsche Rundfunk, Minnesota Orchestra, Cincinnati May Festival, and the Bergen Philharmonic. Her recordings include *Un ballo in maschera*, *Peter Grimes*, and *Die ägyptische Helena*. Ms. Grove made her BSO debut in August 2002, in that summer's season-ending Tanglewood performance of Beethoven's Ninth Symphony (which she had also sung at Tanglewood the previous summer, with Zubin Mehta and the Israel Philharmonic).

Ben Heppner



A native of British Columbia, Ben Heppner performs frequently with the Metropolitan Opera, Royal Opera Covent Garden, Vienna State Opera, Opéra National de Paris, and Lyric Opera of Chicago, as well as with the world's leading orchestras, and in the most prestigious recital venues. Now an exclusive recording artist for Deutsche Grammophon, he has released "Airs Français" and a disc of Tosti songs entitled "Ideale" for that label, and appears in the Deutsche Grammophon DVDs of Metropolitan Opera performances of *Fidelio* and *Tristan und Isolde*. In the current season he records Siegfried's and Siegmund's solos from Wagner's *Ring* with the Dresden Staatskapelle; returns to the Berlin State Opera for *Die Meistersinger* with Daniel Barenboim, and to the Met for *Lohengrin*, *Fidelio,* and his first *Parsifal*, all under the direction of James Levine; and to Covent Garden as Calaf in *Turandot*. Recital engage-



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ments take him to Kansas City, Missouri, Ottawa, Ontario, and Madison, Wisconsin. He adds two new pieces to his concert repertoire: Beethoven's *Missa Solemnis* with the Boston Symphony and James Levine, and Elgar's *Dream of Gerontius* with the London Symphony and Sir Colin Davis. He also joins Deborah Voigt for a program of German romantic opera arias and duets in New York and Berlin. Ben Heppner opened the Met's 2004-05 season singing the title role in *Otello*. He participated in Mahler's Eighth Symphony for James Levine's inaugural concerts as BSO Music Director, and sang German romantic arias with the New Jersey Symphony. He gave recitals in Berlin, Barcelona, Dresden, Frankfurt, Lisbon, Dortmund, Boston, Denver, Princeton, and Vancouver, returned to the Paris Opera for *Tristan und Isolde* and to Covent Garden for *Otello*, and participated in Lyric Opera of Chicago's 50th Anniversary Gala. In 2003-04 he sang several solo concerts featuring songs of Tosti in Europe, Canada, and the United States, as well as performances of *Tristan und Isolde* at the Metropolitan Opera, *Die Meistersinger* with the Paris Opera, *Peter Grimes* at Covent Garden, and *Lohengrin* with the Bavarian State Opera. Other recent career highlights have included Aeneas in a new Met production of *Les Troyens*, his Berlin State Opera debut in *Tristan und Isolde*, concert performances of *Fidelio* with James Levine and the Munich Philharmonic, and *Les Troyens* with the London Symphony Orchestra at the BBC Proms. He has also appeared at San Francisco Opera, La Scala, the Teatro Colón, and the Bolshoi Theatre, among many others. Other roles include Peter Grimes, Bolcom's McTeague, Huon in *Oberon*, Canio in *Pagliacci*, and the title role in Dvořák's *Dmitri*. His orchestral repertoire includes works by Mahler, Schoenberg, Kodály, Britten, and Verdi, in appearances with the major orchestras and conductors on both sides of the Atlantic. He award-winning discography includes numerous solo discs, and complete opera recordings of *Lohengrin*, *Die Meistersinger von Nürnberg*, *Rusalka*, *Der fliegende Holländer*, and *Ariadne auf Naxos*, among others. Mr. Heppner made his Boston Symphony debut in November 1994, as soloist under James Levine in Mahler's *Das Lied von der Erde* (which he sang again with the BSO under Seiji Ozawa in October/November 1998 in Boston and New York). This Sunday afternoon at Symphony Hall he performs Beethoven's *An die ferne Geliebte* with pianist James Levine as part of the Boston Symphony Chamber Players' Beethoven/Schoenberg program.

Boston Symphony Orchestra concertmaster Malcolm Lowe performs on a Stradivarius violin loaned to the orchestra in memory of Mark Reindorf.

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René Pape



Making his Boston Symphony debut this week, bass René Pape received his musical education in his native city of Dresden. In 1988 he made his debut while still a student at the Berlin State Opera, where he remains a regular member. In Berlin he has sung the major roles of his repertoire, including Rocco in *Fidelio*, King Marke in *Tristan und Isolde*, King Heinrich in *Lohengrin*, Pogner in *Die Meistersinger*, Fasolt in *Das Rheingold*, Hunding in *Die Walküre*, Sarastro in *The Magic Flute*, Figaro in *Le nozze di Figaro*, and Leporello in *Don Giovanni*, all in new productions conducted by Daniel Barenboim. In May 2002 he made his debut in the title role of *Don Giovanni* also under Barenboim. Mr. Pape has also sung Ramfis under Zubin Mehta, Philipp II in *Don Carlo*, and, in March 2005, Gurnemanz in a new production of *Parsifal* produced by Bernd Eichinger and conducted by Daniel Barenboim. Beyond Berlin he has developed an impressive worldwide career, appearing in all the major opera houses of Europe, Japan (touring with the Metropolitan Opera and Berlin State Opera), and the United States. Since his successful Metropolitan Opera debut, Mr. Pape has been a regular guest there, with engagements extending to 2008. Under James Levine he has appeared in new Met productions of *Tristan und Isolde* (King Marke), *Fidelio* (Rocco), and *Don Giovanni* (Leporello), and revivals of *Lohengrin* (King Heinrich) and *Die Meistersinger* (Pogner); under Valery Gergiev he sang his first Gurnemanz. This year at the Met he sings Mephistopheles in a new production of *Faust* and Gurnemanz in *Parsifal*, with Levine conducting both. The current season also includes Lyric Opera of Chicago performances as Pogner under Christian Thielemann, King Marke under Semyon Bychkov, and Rocco under Christoph von Dohnányi; and several productions at San Francisco Opera, as well as at the Bayreuth, Glyndebourne, Lucerne, Munich Opera, Orange, Salzburg, and Verbier festivals. At the 2004 Lucerne Festival he sang King Marke under Claudio Abbado. Equally at home on the concert stage, René Pape has appeared in the major concert halls of Tokyo, Madrid, London, and in Florence's Maggio Musicale. He has appeared with the Boston Symphony under James Levine, the New York Philharmonic under Sir Colin Davis, Lorin Maazel and Kurt Masur, the Chicago Symphony under Sir Georg Solti and Daniel Barenboim, l'Orchestre de Paris under Daniel Barenboim and Semyon Bychkov, the Philadelphia Orchestra under Wolfgang Sawallisch, the Bavarian State Opera under Zubin Mehta, and with the Berlin Philharmonic, Bavarian Radio Symphony Orchestra, and Munich Philharmonic. Winner of two Grammy Awards, René Pape was named *Musical America*'s Vocalist of the Year in 2002. He has made television appearances, recordings, and DVDs for BMG, EMI, Deutsche Grammophon, and Teldec.

Tanglewood Festival Chorus
John Oliver, Conductor



The Tanglewood Festival Chorus celebrated its thirty-fifth anniversary in the summer of 2005. In 2005-06 with the BSO at Symphony Hall the chorus performs Beethoven's *Missa Solemnis* and Ninth Symphony, Stravinsky's *Symphony of Psalms*, and Schoenberg's *Gurrelieder* with Music Director James Levine; Sir Michael Tippett's *A Child of Our Time* with Sir Colin Davis; Berlioz's Requiem with Rafael Frühbeck de Burgos, and, to close the season, Stravinsky's *Oedipus Rex* with Christoph von Dohnányi. The chorus also performs Beethoven's Ninth Symphony with Maestro Levine and the BSO at Carnegie Hall in New York. The Tanglewood Festival Chorus was organized in the spring of 1970, when founding conductor John Oliver became director of vocal and choral activities at the Tanglewood Music Center. Made up of members who donate their services, and originally formed for performances at the BSO's summer home, the Tanglewood Festival Chorus is now the official chorus of the Boston Symphony Orchestra year-round, performing in Boston, New York, and at Tanglewood. The

chorus has also performed with the Boston Symphony Orchestra in Europe under Bernard Haitink and in the Far East under Seiji Ozawa. It can be heard on Boston Symphony recordings under Ozawa and Haitink, and on recordings with the Boston Pops Orchestra under Keith Lockhart and John Williams, as well as on the sound tracks to Clint Eastwood's *Mystic River*, Steven Spielberg's *Saving Private Ryan*, and John Sayles's *Silver City*. In addition, members of the chorus performed Beethoven's Ninth Symphony with Zubin Mehta and the Israel Philharmonic at Tanglewood and at the Mann Music Center in Philadelphia, and participated in a Saito Kinen Festival production of Britten's *Peter Grimes* under Seiji Ozawa in Japan. In February 1998, singing from the General Assembly Hall of the United Nations, the chorus represented the United States in the Opening Ceremonies of the 1998 Winter Olympics when Mr. Ozawa led six choruses on five continents, all linked by satellite, in Beethoven's *Ode to Joy*. The Tanglewood Festival Chorus gives its own Friday-evening Prelude Concert each summer in Seiji Ozawa Hall and performed its debut program at Jordan Hall at the New England Conservatory of Music in May 2004.

In addition to his work with the Tanglewood Festival Chorus, John Oliver was for many years conductor of the MIT Chamber Chorus and MIT Concert Choir, and a senior lecturer in music at MIT. Mr. Oliver founded the John Oliver Chorale in 1977; has appeared as guest conductor with the New Japan Philharmonic and Berkshire Choral Institute; and

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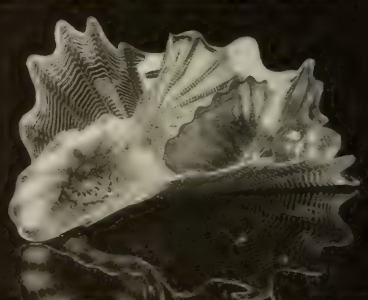
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has prepared the choruses for performances led by André Previn of Britten's *Spring Symphony* with the NHK Symphony in Japan and of Brahms's *Ein deutsches Requiem* at Carnegie Hall. He made his Boston Symphony conducting debut in August 1985 and led the orchestra most recently in July 1998.

Tanglewood Festival Chorus
John Oliver, Conductor

The Tanglewood Festival Chorus celebrated its 35th anniversary this past summer. In the following list, * denotes 35-year membership in the TFC and # denotes membership of 25 to 34 years.

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Margaret Felice
Akiko Fujimoto
Stefanie J. Gallegos
Rachel Gillett
Karen Ginsburg
Emily Jaworski
Nancy Kurtz
Glenda Landavazo
Barbara Levy#
Renee Dawn Morris
Kieran Murray
Laura Stanfield Prichard
Livia Racz
Melanie W. Salisbury
Lori Salzman
Johanna Schlegel
Joan P. Sherman*
Natascha Speidel-Bachmann
Donna R. Westervelt

Mezzo-sopranos
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MARION, MA **$2,495,000**

This stunning 1.14 acre property is surrounded by picturesque landscaping with a rolling lawn down to it's own private beach and dock. Within this 3,707 square foot home is a family room that opens to a mahogany deck, kitchen with custom cherry cabinets and granite countertops, large office with water views, four bedrooms and a 3-car garage. **Mary Ann Hayes, Marion, MA office, (508) 748-3044, maryann.hayes@NEMoves.com**



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CONCORD, MA **$3,895,000**

This grand Victorian home presides over broad lawns, towering trees and gardens defined by impressive stonewalls. Dating from 1876, the 12-room residence is noted for its superb proportions, balanced symmetry and elegant detail. Completely renovated and restored, this is an outstanding blend of old and new. **Brigitte Senkler and Sharon Mendosa, Concord, MA office, (978) 369-3600**



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In the building of his new symphony for Boston, the BSO's founder and first benefactor, Henry Lee Higginson, knew that ticket revenues could never fully cover the costs of running a great orchestra. From 1881 to 1918 Higginson covered the orchestra's annual deficits with personal donations that exceeded $1 million. The Boston Symphony Orchestra now honors each of the following generous donors whose cumulative giving to the BSO is $1 million or more with permanent recognition as Great Benefactors of this great orchestra. For more information, contact Nancy Baker, Director of Major and Planned Giving, at (617) 638-9265.

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BOSTON SYMPHONY ORCHESTRA
JAMES LEVINE
Music Director

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Inspired by the vision of Maestro Levine, the BSO is engaging in new initiatives to further the artistic excellence of the orchestra and simultaneously enhance the concert experience for local, national, and international audiences. These activities include the presentation of rarely-performed large-scale works, engagement of the world's finest visiting artists, and institution of a new approach to music preparation. Unique among orchestral organizations, these advances require expanded rehearsal time and supplemental players to produce inspiring performances of some of the great works in the repertoire.

To support these new approaches, the Trustees of the Boston Symphony Orchestra have established The Artistic Initiative, an effort to raise new endowment funds to create a revenue stream that will support these activities for years to come. More immediately, the Initiative also seeks directed grants to provide immediate revenue for artistic expenses while endowment funds are being raised.



THE ARTISTIC INITIATIVE *(continued)*

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For more information about supporting The Artistic Initiative, please contact Nancy Baker, Director of Major and Planned Giving, at (617) 638-9269 or nbaker@bso.org.

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Tanglewood

BOSTON POPS

THE BSO ONLINE

Boston Symphony and Boston Pops fans with access to the Internet can visit the orchestra's official home page (http://www.bso.org). The BSO web site not only provides up-to-the-minute information about all of the orchestra's activities, but also allows you to buy tickets to BSO and Pops concerts online. In addition to program listings and ticket prices, the web site offers a wide range of information on other BSO activities, biographies of BSO musicians and guest artists, current press releases, historical facts and figures, helpful telephone numbers, and information on auditions and job openings. Since the BSO web site is updated on a regular basis, we invite you to check in frequently.

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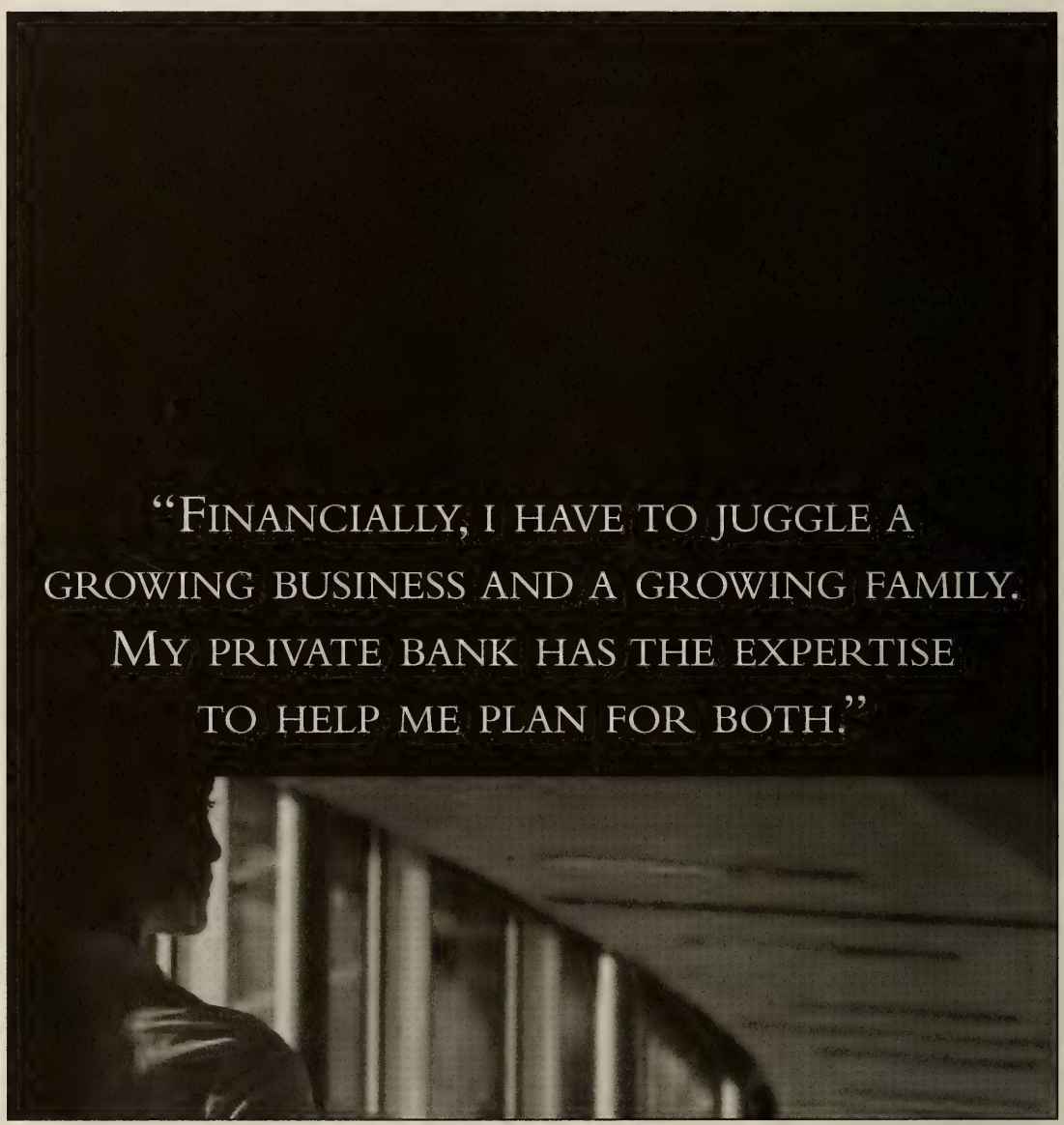
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Foundation grants make possible a variety of Boston Symphony Orchestra activities. In particular, foundation support is vital to sustaining the BSO's educational mission, from youth education and community outreach initiatives throughout the Greater Boston area to professional training for promising young musicians at the Tanglewood Music Center. Gifts from foundations nationwide help bridge the gap between ticket revenue and the cost of presenting a full BSO season and also fund special projects, concert programs, new music for the Boston Pops, and the BSO archives. In addition, endowment and capital gifts from foundations help ensure the future of all these activities, as well as supporting the maintenance of the orchestra's concert facilities. The Boston Symphony Orchestra gratefully acknowledges those foundations that have helped it to achieve its multifaceted mission.

The following foundations made grants of $500 or more to the BSO between September 1, 2004, and August 31, 2005.

For more information, contact Ryan Losey, Manager of Foundation Support, at (617) 638-9462.

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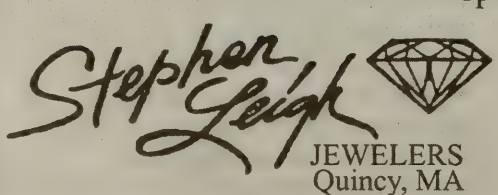


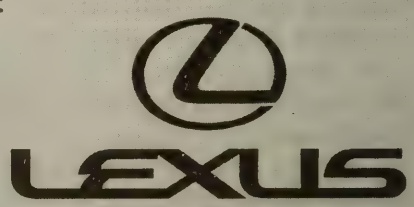
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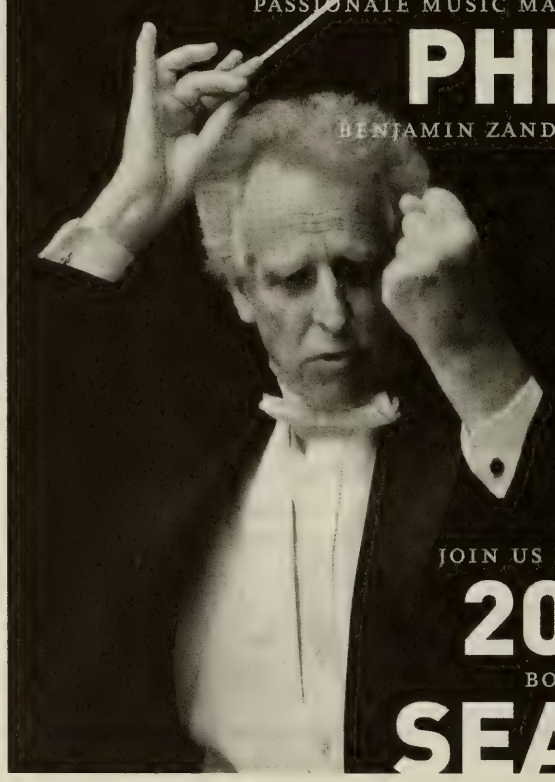
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NEXT PROGRAM...

Wednesday, January 25, at 7:30
(Open Rehearsal)
Thursday, January 26, at 8
Friday, January 27, at 1:30
Saturday, January 28, at 8
Tuesday, January 31, at 8

Pre-Concert Talks by Elizabeth Seitz, The Boston Conservatory

BERNARD HAITINK conducting

RAVEL — *Alborada del gracioso*

MOZART — Piano Concerto No. 23 in A, K.488
- Allegro
- Adagio
- Allegro assai

RICHARD GOODE

INTERMISSION

DEBUSSY — *Prélude à l'Après-midi d'un faune*

ROUSSEL — Symphony No. 3 in G minor, Opus 42
- Allegro vivo
- Adagio
- Vivace
- Allegro con spirito

Richard Goode returns as soloist in Mozart's sublime Piano Concerto No. 23, led by BSO Conductor Emeritus Bernard Haitink in the first of Mr. Haitink's two programs this season. Also on the program are works by three French contemporaries. Debussy's familiar *Prelude to The Afternoon of a Faun* is one of the most important works of musical Impressionism and a harbinger of the modern era. Ravel's brilliantly Spanish-flavored *Alborada del gracioso* is his orchestration of a piano piece from his 1905 cycle *Miroirs*. Albert Roussel, who early in his adulthood had a career in the French Navy, wrote most of his important works later in life. Commissioned for the Boston Symphony's 50th anniversary, Roussel's Symphony No. 3 was premiered by the BSO and Serge Koussevitzky in October 1930.

Single tickets for all Boston Symphony Orchestra concerts throughout the season are available at the Symphony Hall box office, online at www.bso.org, or by calling "SymphonyCharge" at (617) 266-1200, Monday through Friday from 10 a.m. until 5 p.m. (Saturday from 10 a.m. until 4 p.m.), to charge tickets instantly on a major credit card, or to make a reservation and then send payment by check. Outside the 617 area code, call 1-888-266-1200. Please note that there is a $5 handling fee for each ticket ordered by phone or over the internet.

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PRE-CONCERT TALKS: The BSO offers Pre-Concert Talks in Symphony Hall prior to all BSO subscription concerts and Open Rehearsals. Free to all ticket holders, these half-hour talks begin at 6:45 p.m. prior to evening concerts, at 12:15 p.m. prior to Friday-afternoon concerts, at 1:45 p.m. prior to Sunday-afternoon concerts, and one hour before the start of each Open Rehearsal.

James Levine Series
Sunday, January 22, 3-5:15 p.m.
in Symphony Hall
(Pre-Concert Talk at 1:45 p.m.)

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JAMES LEVINE, pianist and conductor
ANJA SILJA, soprano
BEN HEPPNER, tenor

BEETHOVEN	*An die ferne Geliebte*, for tenor and piano
BEETHOVEN	Quintet in E-flat for piano and winds, Op. 16
SCHOENBERG	Piano Pieces, Op. 19
SCHOENBERG	*Pierrot Lunaire*, for soprano and chamber ensemble

Wednesday, January 25, at 7:30 p.m.
(Open Rehearsal)
Thursday 'B'—January 26, 8-9:55
Friday 'B'—January 27, 1:30-3:25
Saturday 'A'—January 28, 8-9:55
Tuesday 'B'—January 31, 8-9:55

BERNARD HAITINK conducting
RICHARD GOODE, piano

RAVEL	*Alborada del gracioso*
MOZART	Piano Concerto No. 23 in A, K.488
DEBUSSY	*Prélude à l'Après-midi d'un faune*
ROUSSEL	Symphony No. 3

Thursday, February 2, at 10:30 a.m.
(Open Rehearsal)
Thursday 'D'—February 2, 8-9:35
Friday Evening—February 3, 8-9:35
Saturday 'A'—February 4, 8-9:35

BERNARD HAITINK conducting

MAHLER	Symphony No. 6

Thursday 'C'—February 9, 8-10:25
Friday 'A'—February 10, 1:30-3:55
Saturday 'B'—February 11, 8-10:25
James Levine Series—Sunday, February 12, 3-5:25
Tuesday 'B'—February 14, 8-10:25

JAMES LEVINE conducting
JONATHAN BISS, piano
MIRIAM FRIED, violin
RALPH KIRSHBAUM, cello

ALL-BEETHOVEN PROGRAM	Symphony No. 2 Triple Concerto for piano, violin, and cello Symphony No. 7

Thursday, February 16, at 10:30 a.m.
(Open Rehearsal)
Thursday 'C'—February 16, 8-10:10
Friday 'B'—February 17, 1:30-3:40
Saturday 'A'—February 18, 8-10:10
Tuesday 'C'—February 21, 8-10:10

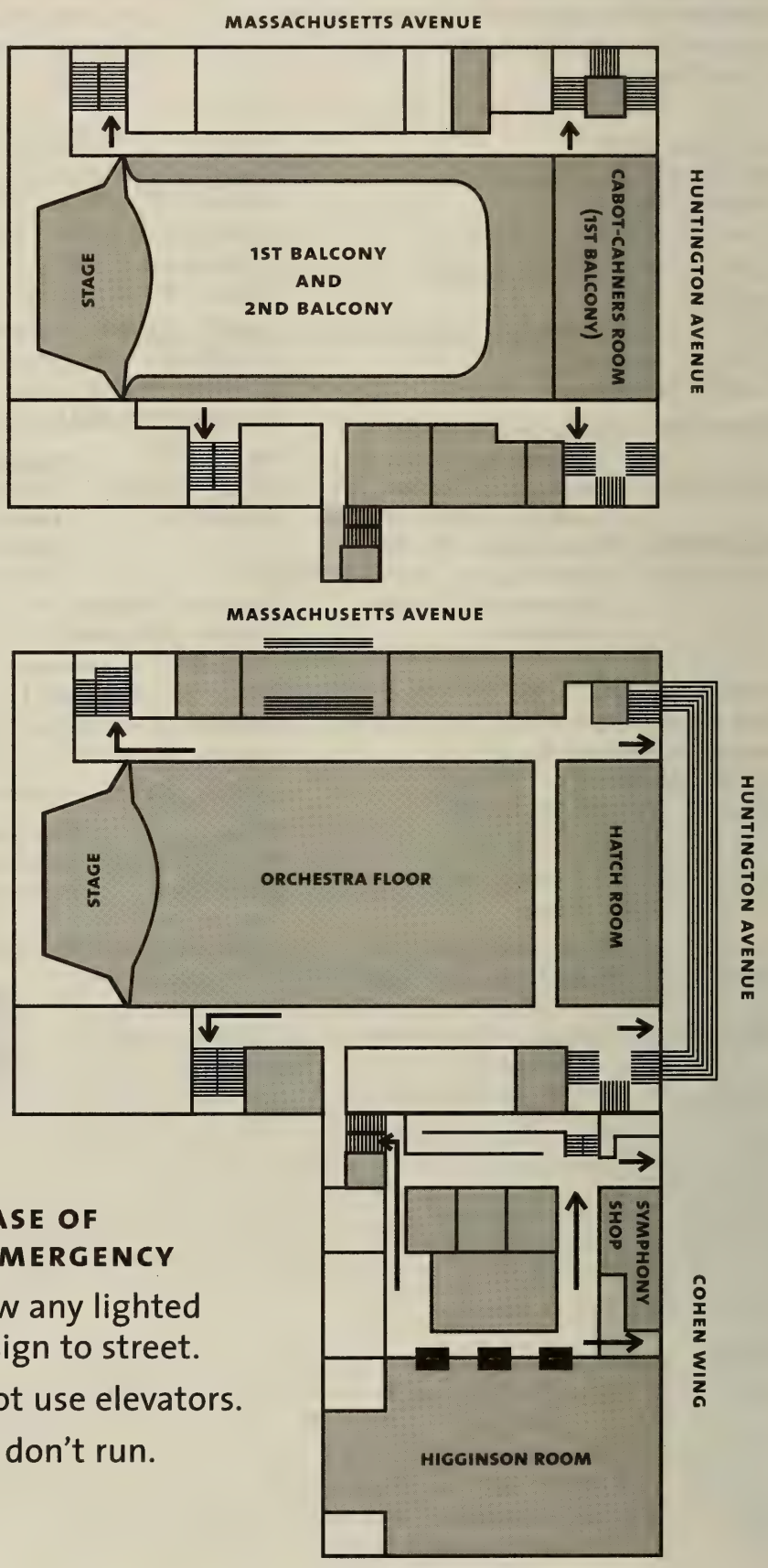
JAMES LEVINE conducting

ALL-SCHOENBERG PROGRAM	Five Pieces for Orchestra Variations for Orchestra *Pelleas und Melisande*

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THE BSO'S WEB SITE (www.bso.org) provides information on all of the orchestra's activities at Symphony Hall and at Tanglewood, and is updated regularly. In addition, tickets for BSO concerts can be purchased online through a secure credit card transaction.

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ELEVATORS are located outside the Hatch and Cabot-Cahners rooms on the Massachusetts Avenue side ot Symphony Hall, and in the Cohen Wing.

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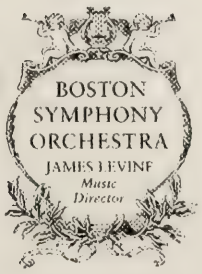


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CHAMBER TEA III
Friday, January 20, at 2:30

COMMUNITY CONCERT IV
Sunday, January 22, at 3, at Cambridge Vineyard, Cambridge
This free concert is generously supported by the State Street Foundation.

HAWTHORNE STRING QUARTET
RONAN LEFKOWITZ and SI-JING HUANG, violins
MARK LUDWIG, viola
SATO KNUDSEN, cello

MENDELSSOHN String Quartet No. 1 in E-flat, Opus 12
Adagio non troppo—Allegro non tardante
Canzonetta: Allegretto
Andante espressivo—
Molto allegro e vivace

BEETHOVEN String Quartet No. 2 in G, Opus 18, No. 2
Allegro
Adagio cantabile – Allegro
Scherzo. Allegro
Allegro molto quasi presto

Week 12

Felix Mendelssohn (1809-1847)
String Quartet No. 1 in E-flat, Opus 12

Felix Mendelssohn completed his E-flat quartet, Opus 12, on September 14, 1829, when he was twenty. Despite its publication as "No. 1," it is really the second of his string quartets, the first having been written two years earlier; though published later as Opus 13. Though chamber music did not play a major role in the works of Mendelssohn's adult years, it was central to his development as a composer partly through the many opportunities he had to hear his music in chamber genres through performances at home soon after he had composed it. And some of his early chamber works—most notably the Octet for strings, composed when he was just sixteen—achieve a brilliance that he never surpassed. If the two early string quartets

do not match it, they are nonetheless entrancing and remarkable works. Not surprisingly, both works display the profound study of Beethoven.

The E-flat quartet suggests that Mendelssohn had been studying Beethoven's *Harp* Quartet, Opus 74; Mendelssohn's quartet is in the same key, with a strong echo of the basic contours of Beethoven's theme right at the outset. The dance movement comes second, and here it is called a "Canzonetta" ("little song") rather than a minuet (or scherzo, as Beethoven might have had it). The little 2/4 melody hints at some exotic source in its melodic cadential turns, but the structure is a simple one: a full statement, followed by a somewhat faster decorated version that is a free variation on the theme's structure, followed in turn by a very close restatement of the opening material.

The slow movement becomes more and more lavishly ornamented until, on a long-held pause, it leaps headlong into the lively finale, which begins obliquely out of the home key (it seems to be in G major at the outset). Its working-out process finally brings it safely home.

Ludwig van Beethoven (1770-1827)
String Quartet No. 2 in G, Opus 18, No. 2

Having moved from his home city of Bonn to Vienna in 1792, Beethoven saw himself as heir to both Haydn and Mozart, the masters of what we now call the Viennese Classical style. Much of Beethoven's music of the 1790s can be seen as emulating that of his esteemed predecessors even while beginning to show signs of the volatility, drama, and musical innovation that would be his own legacy. Although we find works of many genres and ensemble types among his early works, in his early maturity Beethoven was, first and foremost, a pianist and a pianist-composer; it is his piano sonatas that are consequentially progressive. Apart from these works, in which the fiery, spontaneous, dramatic improviser manages to find his way to the printed page, Beethoven was all too aware of the great shadow of Mozart and seemed to have the need to work his way through an indebtedness to Mozart's style before establishing his own personality in works other than those for piano. Thus we wait until 1800 for his First Symphony and the Opus 18 string quartets, genres that we now think of in conjunction with the sonatas as defining Beethoven's output. Throughout his career the medium of the string quartet held




Tanglewood



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as much significance and fascination for Beethoven as that of the symphony. Little wonder: his erstwhile teacher Haydn had begun to codify and develop the genre even before Beethoven's birth and continued to produce quartets until around the turn of the century. Along with the Piano Concerto No. 3, these works stand at the divide between Beethoven's reliance on and mastery of the Classical style as practiced by Haydn and Mozart and the great works that ushered in the Romantic era.

The six Opus 18 string quartets, begun in 1798, completed in 1800, and published in 1801, were dedicated to Prince Lobkowitz, one of several wealthy Viennese patrons whose support Beethoven had earned since arriving in Vienna. (Lobkowitz was also the dedicatee of Haydn's last, abortive quartet cycle, Opus 77, of which Haydn finished only two pieces.) The order of composition of Opus 18 was not the order of publication; No. 2 in G was probably the third completed. All share the same more-or-less standardized four-movement structure, with faster sonata-form outer movements, slow movement, and minuet or scherzo.

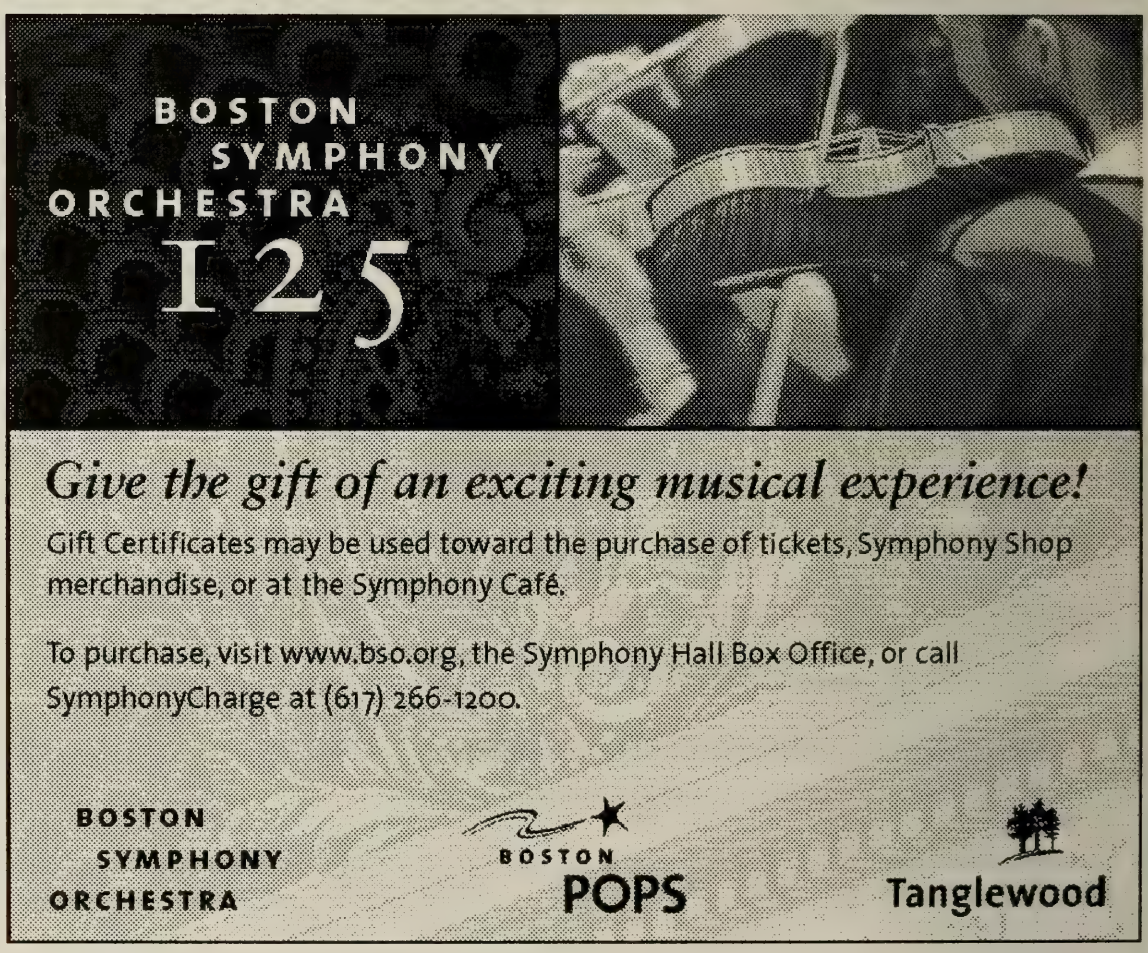
No. 2 begins with a brief chord progression, its first chord ornamented by the first violin, followed by an answering phrase of violin melody with simple chord accompaniment in the other parts, a seemingly straightforward template that is the basis for nearly the entire exposition. Beethoven uses the ornamental filigree of the opening to thematic advantage, creating contrapuntal and imitative textures not only with that figure but also with the chords themselves in the development section. The second-movement Adagio cantabile begins with a subdued chorale, which is enlivened somewhat by the first violin's flowery melody. In a moment of high-humored contrast that both recalls Haydn and foreshadows some of Beethoven's more surprising passages, this quiet chorale is bifurcated by a brief Allegro passage, a tangential commentary on the chorale's cadence, carrying with it some of the lightness of the third-movement scherzo. Through the scherzo's buoyancy we can sense in the accented chords and unisons and quick harmonic shifts a weight of purpose that infuses most of Beethoven's best jokes.

The quick finale, Allegro molto quasi presto, begins almost *sotto voce* in the cello, but soon the main theme is repeated definitively by the violins in octaves with propulsive accompanying chords in the lower strings. The secondary theme is briefly bucolic, leading to a transitional passage celebrating aspects of the first theme. The harmonic surprises in the rest of the movement, and other touches such as the violin's and cello's sharing of motivic material at either end of the registral space, follow the other movements in being aimed not at drama but rather at classic Beethovenian comedy.

—Notes by Steven Ledbetter (Mendelssohn)
and Robert Kirzinger (Beethoven)

Since its inception in 1986, the **Hawthorne String Quartet** has performed extensively throughout Europe, South America, Japan, and the United States, including such major festivals as Tanglewood, Ravinia, and Aspen. The quartet has a broad repertoire ranging from the classics of the eighteenth and nineteenth centuries to contemporary works. The group has distinguished itself internationally for championing the works of composers persecuted during the Nazi regime, with an emphasis on the Czech composers incarcerated in the Theresienstadt concentration camp (Terezín). The ensemble has collaborated with such artists as Christopher Hogwood, Ned Rorem, André Previn, Sir Simon Rattle, Yo-Yo Ma, Joshua Bell, Lynn Harrell, Martha Argerich, and the Philobolus Dance Company. It has made solo appearances with the Boston Symphony (giving the American premiere led by Seiji Ozawa of Ervín

Schulhoff's Concerto for String Quartet and Chamber Orchestra), National Symphony, Juilliard Orchestra, and Deutsche Kammerphilharmonie. Produced by the Terezín Chamber Music Foundation, the quartet's recordings "Chamber Music from Theresienstadt" (winner of the 1991 *Preis der Schallplattenkritik*) and "Silenced Voices" feature music of composers persecuted during World War II. The quartet has also recorded chamber music by Arthur Foote, Samuel Coleridge-Taylor, and Thomas Oboe Lee. It can be heard on several motion picture and documentary soundtracks, and has performed on radio and television programs worldwide. For London/Decca's "Entartete Musik" series it recorded Schulhoff's Concerto for String Quartet and Chamber Orchestra, and a 1994 disc of string quartets by Pavel Haas and Hans Krása that was awarded Belgium's *Cecilia Grand Prix Special du Jury*. Upcoming projects include recordings, the commissioning and performance of new chamber works, the national release of a PBS documentary on the history of artists incarcerated in Terezín, and educational programs spearheaded by the Terezín Chamber Music Foundation. Made up of members of the Boston Symphony Orchestra, the Hawthorne String Quartet includes Boston Symphony Orchestra members Ronan Lefkowitz and Si-Jing Huang, violins; Mark Ludwig, viola, and Sato Knudsen, cello. The quartet takes it name from the New England novelist Nathaniel Hawthorne and in 1998 was appointed quartet-in-residence at Boston College.



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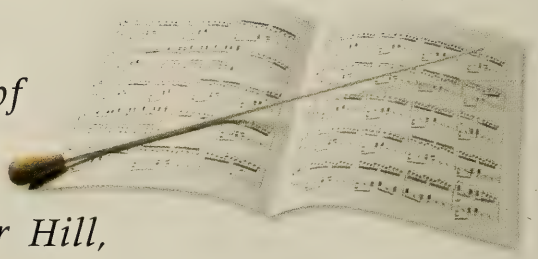


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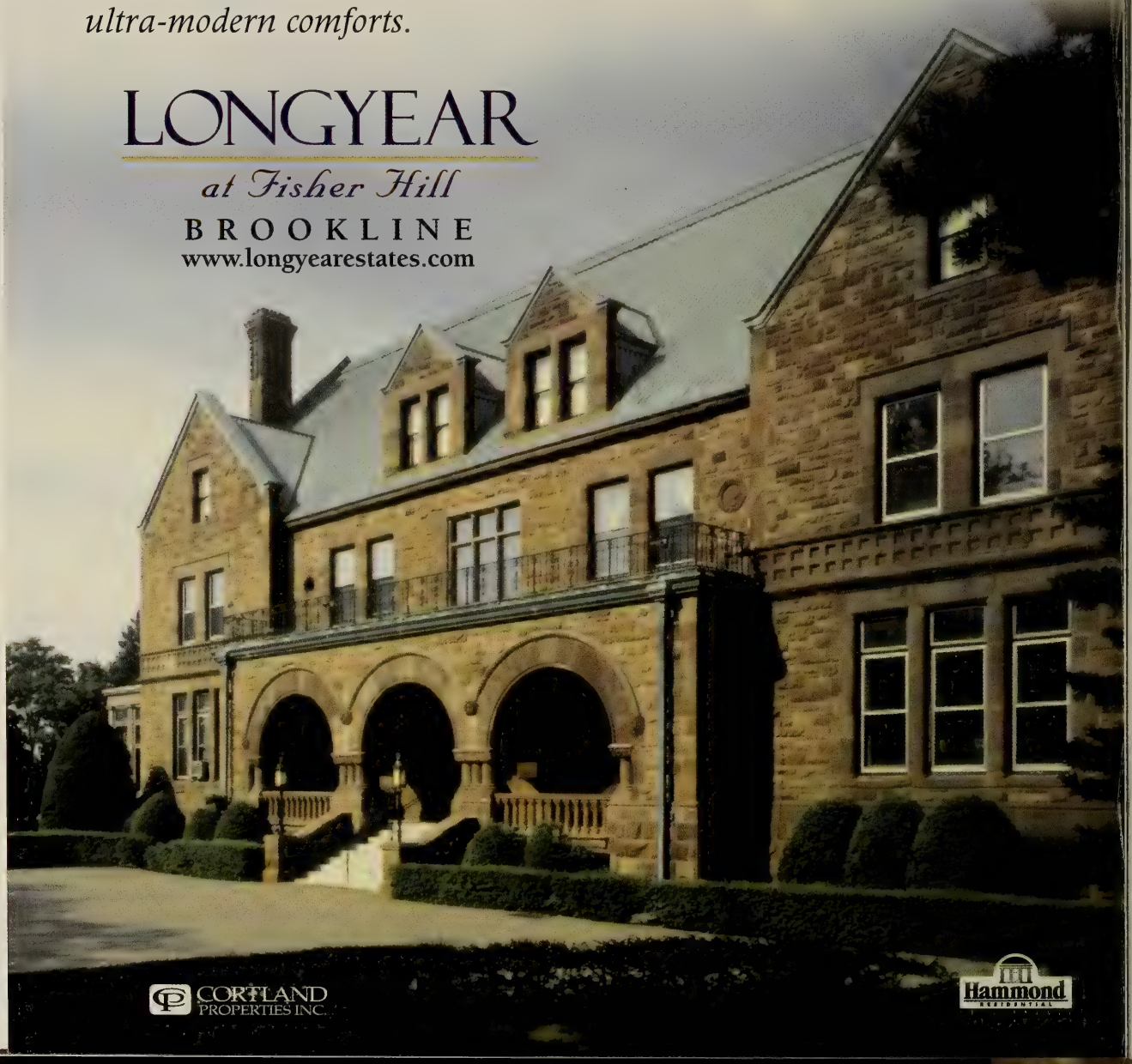
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This afternoon's Pre-Concert Talk is given by Reinhold Brinkmann, Professor Emeritus of Historical Musicology in the Harvard University Music Department.

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BSO

From the Library of James Levine

In conjunction with his programs here this season, a selection of materials from the personal library of BSO Music Director James Levine is being displayed on a rotating basis in the Massachusetts Avenue corridor of Symphony Hall, along with relevant memorabilia from the BSO Archives. The items currently on display from Maestro Levine's library have been chosen in connection with the Levine/BSO Beethoven/Schoenberg cycle; these include a first-edition score (in its original version for string sextet) of Schoenberg's *Verklärte Nacht*; a first-edition score of Beethoven's Symphony No. 2; a photocopy of the autograph manuscript, held by the Pierpont Morgan Library in New York, of Schoenberg's *Pierrot Lunaire*; a score of the piano reduction by Alban Berg of Schoenberg's *Gurrelieder*; a facsimile of the autograph manuscript of Beethoven's song cycle *An die ferne Geliebte*, and a facsimile of the autograph manuscript of Beethoven's Ninth Symphony.

"Schoenberg on Display" in the Cabot-Cahners Room of Symphony Hall

A traveling exhibition from the Arnold Schoenberg Center curated by the composer's son and daughter, Lawrence A. Schoenberg and Nuria Schoenberg Nono, is on display in the Cabot-Cahners Room on the first-balcony level of Symphony Hall through Saturday, March 4. Utilizing a 78-minute audio CD and multiple "Small Theaters," the exhibition offers a many-faceted picture of the life and works of Arnold Schoenberg, including text, music, and documentary reproductions with recorded narration. The "Small Theaters," each a set of three panels, are a visual component to complement the audio selections on the accompanying CD. Each visitor is provided a CD-player with a CD in the language of his or her choice; these are available at the coat-check desk, first-balcony left, outside the Cabot-Cahners Room. The recording includes narration, musical examples, and historical voice recordings. Also part of the exhibit are musical scores, books, photograph albums, recordings by and about Schoenberg, several of Schoenberg's self-portraits, and an "Arnold Schoenberg Portrait Gallery" (the latter on display in the corridor, audience-left, on the orchestra level of Symphony Hall). The presentation of this exhibit in Symphony Hall is supported in part by funds from the National Endowment for the Arts.

Beethoven, Schoenberg, and the BSO's Online Conservatory

In conjunction with the Boston Symphony Orchestra's 2005-06 Beethoven/Schoenberg programs (which begin January 19-21 with Beethoven's *Missa Solemnis* and conclude March 1-4 with Schoenberg's Chamber Symphony No. 1 and Beethoven's Symphony No. 9), a new Online Conservatory at www.bso.org explores all of the works to be performed by James Levine and the BSO in this series, including the Boston Symphony Chamber Players program of Sunday, January 22. Developed in partnership with North-

Individual tickets are on sale for all concerts in the BSO's 2005-2006 season. For specific information on purchasing tickets by phone, online, by mail, or in person at the Symphony Hall box office, please see page 39 of this program book.

eastern University, the BSO's Online Conservatory offers music lovers an opportunity to explore fascinating dimensions of the orchestra's performances through the power of the internet. There are biographies of both composers as well as other historical and cultural material, all in a multimedia setting featuring spoken narratives, photographs, music, and interactive modules.

Beethoven's *Missa Solemnis*, Symphony No. 2, and Symphony No. 9, as well as Schoenberg's *Gurrelieder*, *Pierrot Lunaire*, Opus 11 Piano Pieces, Five Pieces for Orchestra, Variations for Orchestra, and *Pelleas und Melisande,* are among the works examined in depth, with both on-screen and audio musical examples augmenting and enhancing the descriptive background information. The interactive modules include a timeline of artwork by Schoenberg, who was a noted painter and whose friends included many of the most important German artists of the early twentieth century, as well as an interactive examination of the basic premises of Schoenberg's twelve-tone system.

To access the Online Conservatory, go to www.bso.org/conservatory. The BSO's website, www.bso.org, is powered by EMC Corporation.

Focus on Schoenberg at the Goethe-Institut Boston, February 1-22

Also in conjunction with the BSO's ongoing Beethoven/Schoenberg project, the Goethe-Institute Boston, in collaboration with the Boston Symphony Orchestra, is presenting a series of four lectures on different aspects of Arnold Schoenberg's richly diverse creative life. The lectures—all free and open to the public—are scheduled for Wednesday nights in February, all at 6:30 p.m. at the Goethe Institute, 170 Beacon Street, in Boston. On February 1, the week of Bernard Haitink's BSO performances of Mahler's Sixth Symphony, Columbia University Professor and eminent Second Viennese School scholar Walter Frisch will speak on Schoenberg and Mahler. On February 8, Arnold Schoen-

On Display in Symphony Hall

This season's BSO Archives exhibit marks the 125th anniversary of the Boston Symphony Orchestra. In addition to the many important photographs, letters, and scores from the BSO Archives that fill the exhibit cases throughout Symphony Hall to document the BSO's founding in 1881 and its 125-year history, the BSO has received on loan from the Library of Congress's Music Division the original manuscript scores for two pieces closely associated with the BSO—Béla Bartók's Concerto for Orchestra, commissioned by the Koussevitzky Music Foundation and given its world premiere by Serge Koussevitzky and the BSO on December 1, 1944; and Henri Dutilleux's Symphony No. 2, commissioned jointly by the BSO and the Koussevitzky Music Foundation and given its world premiere by the BSO under Charles Munch on December 11, 1959. Also among the important artifacts on display throughout the season are the original manuscript of Igor Stravinsky's *Symphony of Psalms* (a BSO 50th-anniversary commission) and the score of Beethoven's *Missa Solemnis*, just recently returned to the BSO, that was used for Symphony Hall's inaugural concert on October 15, 1900.



Shown here is a plaster relief of a Bacchic procession mounted originally in Symphony Hall in the early 1900s, then taken down in the early 1980s and left to languish in Symphony Hall's basement for more than twenty years. The restoration of the plaster relief by Carol Snow and Nina Vinogradskaya and its reinstallation by Mystic Scenic Studios were made possible through a gift from Deborah M. Hauser.

berg's former student and personal assistant Richard Hoffman will speak on Schoenberg as teacher. On February 15, the German Schoenberg scholar and Arizona State University Professor Sabine Feisst will speak on Schoenberg in America. The series will culminate on February 22 with a discussion featuring Arnold Schoenberg's children, Lawrence A. Schoenberg and Nuria Schoenberg Nono, moderated by Christian Meyer, Director of the Schoenberg Center in Vienna, Austria. In addition to the lecture, each evening will feature performances of Schoenberg's innovative solo piano music as performed by piano students from the New England Conservatory of Music—to encompass the entirety of Schoenberg's solo piano music over the course of the four evenings. For further information, please call the Goethe Institute at (617) 262-6050.

"Beethoven, Schoenberg, and the Legacy of the Ninth": A Symposium at Harvard University, Monday, February 27

Also in connection with the BSO's Beethoven/Schoenberg series, Harvard University and the Boston Symphony Orchestra will present a symposium entitled "Beethoven, Schoenberg, and the Legacy of the Ninth" on Monday, February 27, beginning at 1 p.m. at Paine Hall on the Harvard University campus. The first portion of the symposium will feature talks by David Levy of Wake Forest University and Eliott Gyger and Karen Painter of Harvard University, who will speak about Beethoven's Ninth Symphony and its immeasurable political and socio-cultural impact. The second portion will feature Joseph Auner of SUNY Stony Brook, Christian Meyer, Director of the Arnold Schoenberg Center in Vienna, and Severine Neff of the University of North Carolina speaking on Arnold Schoenberg's specific responses to the legacy of Beethoven. The symposium will close with a panel discussion moderated by Harvard University musicologist Anne Shreffler devoted to contemporary musicians' perspectives on the legacies of both Schoenberg and Beethoven. Panelists will include the acclaimed, Harvard-based pianist Robert Levin, composer Julian Anderson also of Harvard, and BSO Music Director James Levine. The symposium is free and open to the public. For further details, please visit www.bso.org.

Pre-Concert Talks

Pre-Concert Talks available free of charge to BSO ticket holders precede all Boston Symphony concerts and Open Rehearsals, starting at 6:45 p.m. prior to evening concerts, 12:15 p.m. prior to Friday-afternoon concerts, one hour before the start of morning and evening Open Rehearsals, and at 1:45 p.m. prior to Sunday-afternoon concerts. Given by a variety of distinguished speakers from Boston's musical community, these informative half-hour talks include recorded examples from the music being performed. This afternoon's speaker is the distinguished scholar/teacher Reinhold Brinkmann, Professor Emeritus of Historical Musicology in the Harvard University Music Department. In the weeks ahead, Elizabeth Seitz of The Boston Conservatory discusses Ravel, Mozart, Debussy, and Roussel (January 25-31), Hugh Macdonald of Washington University in St. Louis discusses Mahler's Sixth Symphony (February 2-4), and BSO Director of Program Publications Marc Mandel discusses Beethoven (February 9-14).

BSO Members in Concert

Founded by BSO cellist Jonathan Miller, the Boston Artists Ensemble celebrates its 25th anniversary season in 2005-06. The ensemble performs Mozart's String Quintet in C, K.515, Tchaikovsky's *Souvenir de Florence*, and a "mystery piece" on Friday, January 27, at 8 p.m. at the Peabody-Essex Museum in Salem, and on Sunday, January 29, at 2:30 p.m. at Trinity Church in Newton Centre. Joining Mr. Miller for these performances are BSO members Victor Romanul and Tatiana Dimitriades, violins, Edward Gazouleas and Kazuko Matsusaka, violas, and Owen Young, cello. Tickets are $24, with discounts for seniors and students. For more information, call 617-964-6553 or visit www.bostonartistsensemble.org.

Founded by BSO percussionist Frank Epstein, Collage New Music performs Marti Epstein's *Private Fantasy Booth*, David Rakowski's *Dances in the Dark*, Gunther Schuller's *Paradigm Exchanges*, and Peter Childs's *Tableaux I* on Monday, January 30,

at 8 p.m. at the Longy School of Music. Tickets are $20, discounted for seniors, free for students, and available at the door or by calling (617) 325-5200. For more information, visit www.collagenewmusic.org.

BSO violist Michael Zaretsky, with pianist Sally Pinkas, gives a free faculty on Monday, February 6, at 8 p.m., at the Longy School of Music in Cambridge, 1 Follen Street. The program includes the viola sonatas of Martinů and Honegger, Schumann's *Märchenbilder* for viola and piano, and Shostakovich's Sonata for viola and piano, Opus 147.

In Case of Snow...

To find out the status of a Boston Symphony concert and options available to you in case of a snow emergency, BSO subscribers and patrons may call a special Symphony Hall number. Just dial (617) 638-9495 at any time for a recorded message regarding the current status of a concert. Please note, too, that ticket refunds will only be offered for concerts that are cancelled.

Access Information for Patrons with Disabilities

The Boston Symphony Orchestra has a dedicated telephone line for disabled patrons who would like to purchase tickets to BSO, Pops, or Tanglewood concerts, or who need information about disability services at Symphony Hall or Tanglewood. This line is (617) 638-9431 or TDD/TTY (617) 638-9289. Members of the BSO's Access Services staff are available to answer the line during business hours and will answer any inquiries left at other times.

Ticket Resale

Please remember that subscribers unable to attend a particular BSO concert in their series may call (617) 638-9426 up to one hour before the concert to make their tickets available for resale. This not only helps bring needed revenue to the orchestra, it also makes your seat available to someone who might otherwise be unable to attend the concert. You will receive a mailed receipt acknowledging your tax-deductible contribution within three weeks of your call.

With Thanks

BSO subscription concerts are supported in part by a grant from the Boston Cultural Council, which is funded by the Massachusetts Cultural Council and administered by the Mayor's Office of Arts, Tourism, and Special Events.

BOSTON SYMPHONY ORCHESTRA
JAMES LEVINE
Music Director

Tanglewood

BOSTON POPS

THE BSO ONLINE

Boston Symphony and Boston Pops fans with access to the Internet can visit the orchestra's official home page (http://www.bso.org). The BSO web site not only provides up-to-the-minute information about all of the orchestra's activities, but also allows you to buy tickets to BSO and Pops concerts online. In addition to program listings and ticket prices, the web site offers a wide range of information on other BSO activities, biographies of BSO musicians and guest artists, current press releases, historical facts and figures, helpful telephone numbers, and information on auditions and job openings. Since the BSO web site is updated on a regular basis, we invite you to check in frequently.

JAMES LEVINE ON THE BSO'S BEETHOVEN/SCHOENBERG CYCLE

The BSO's Beethoven/Schoenberg programs this season begin January 19-21 with Beethoven's "Missa Solemnis," continue with the Boston Symphony Chamber Players concert here on Sunday, January 22, and then resume February 9 through March 4 with an all-Beethoven program (February 9-14), an all-Schoenberg program (February 16-21), Schoenberg's "Gurrelieder" (February 23-25), and Schoenberg's Chamber Symphony No. 1 paired with Beethoven's Symphony No. 9 (March 1-6).

Boston Symphony Music Director James Levine spoke with BSO Director of Program Publications Marc Mandel about this extraordinary programming initiative, which is unique in the orchestra's history.

MM: *This juxtaposition of Beethoven and Schoenberg is so entirely different from any previous programming the BSO has ever done. Why are you doing it?*

JL: For every conceivable reason. Beethoven and Schoenberg are so much alike, the two of them; and they are so different from one another. The problems they had to solve, while individual, are amazingly similar, and the position they occupy in their different centuries is *so* similar. But the underlying reason—I think probably the reason that it occurred to me in the first place—was a particular characteristic in Beethoven that doesn't come again until Schoenberg, namely, the characteristic of the musical language changing to such an extraordinary degree.

What is revealed when we do this juxtaposition of Beethoven and Schoenberg is how each of them takes what exists already—the musical language inherited from their predecessors (Haydn, Mozart, and Schubert in Beethoven's case; and not only Beethoven, but also Bach, Brahms, and Wagner in Schoenberg's case)—and writes even better masterpieces with it, and then heads down this inevitable track where it changes, as it did for them both. Obviously there were other composers, like Berlioz and Wagner, who made a huge impact in the sense of creating something "new," but when it came to taking the already existing musical language and truly changing it in a way that no one else did in the nineteenth and twentieth centuries, Beethoven and Schoenberg are unquestionably the pivotal figures.

Just consider, in Beethoven's case, the language of the Opus 20 Septet, Opus 1 piano trios, Opus 2 piano sonatas, and Opus 5 cello sonatas eventually becoming the Opus 131 string quartet, the *Grosse Fuge*, the Opus 102 cello sonatas, and the last sonatas for solo piano. For Schoenberg, *Verklärte Nacht*, *Pelleas und Melisande*, and the *Gurrelieder* give way first to the Five Orchestral Pieces and *Pierrot Lunaire*, and eventually to the Violin Concerto, the Variations for Orchestra, and *Moses und Aron*. You just don't find this happening to this degree in Mendelssohn, Schumann, Weber, or any of the composers who come between Beethoven and Schoenberg in the German-Austrian musical heritage. In none of the others did the musical language evolve so radically and amazingly over the course of their individual output.

MM: *What guided your general choice of repertoire in making these programs?*

JL: For me, making these programs was really no different from the way I always put programs together: the aim is to make combinations that are as stimulating as possible, provide the best context for the expression of each work so the audience can hear and experience it deeply, and also provide a maximum of contrast in moving from one work to another.

I did a similar cycle of Beethoven/Schoenberg programs—seven of them—in 2002-03 with the Munich Philharmonic, and it was because there was so much excitement and comprehension that I thought we could do it even better here in Boston. So now we've made the cycle larger, spreading it across two seasons to include ten orchestral programs, a chamber program with the Boston Symphony Chamber Players, and, if everything works

THE JAMES LEVINE/BOSTON SYMPHONY ORCHESTRA
BEETHOVEN/SCHOENBERG CYCLE
2005-2006

BOSTON SYMPHONY ORCHESTRA
JAMES LEVINE, Music Director

January 19, 20, and 21, 2006
with DEBORAH VOIGT, JILL GROVE, BEN HEPPNER, and RENÉ PAPE, soloists; TANGLEWOOD FESTIVAL CHORUS, JOHN OLIVER, conductor

BEETHOVEN *Missa Solemnis*

January 22, 2006
BOSTON SYMPHONY CHAMBER PLAYERS
JAMES LEVINE, pianist and conductor
with ANJA SILJA, soprano; BEN HEPPNER, tenor

BEETHOVEN *An die ferne Geliebte,* for tenor and piano
BEETHOVEN Quintet in E-flat for piano and winds, Op. 16
SCHOENBERG Six Little Piano Pieces, Op. 19
SCHOENBERG *Pierrot Lunaire*

February 9, 10, 11, 12, and 14, 2006
with JONATHAN BISS, piano; MIRIAM FRIED, violin; RALPH KIRSHBAUM, cello

ALL-BEETHOVEN PROGRAM
Symphony No. 2
Triple Concerto for piano, violin, and cello
Symphony No. 7

February 16, 17, 18, and 21, 2006

ALL-SCHOENBERG PROGRAM
Five Pieces for Orchestra
Variations for Orchestra
Pelleas und Melisande, Symphonic poem

February 23, 24, and 25, 2006
with KARITA MATTILA (Tove), LORRAINE HUNT LIEBERSON (Wood Dove), JOHAN BOTHÅ (Waldemar), PAUL GROVES (Klaus Narr), ALBERT DOHMEN (Peasant), and WALDEMAR KMENTT (Speaker), soloists; TANGLEWOOD FESTIVAL CHORUS, JOHN OLIVER, conductor

SCHOENBERG *Gurrelieder*

March 1, 2, 3, and 4, 2006
with CHRISTINE BREWER, JILL GROVE, CLIFTON FORBIS, and ALBERT DOHMEN, soloists; TANGLEWOOD FESTIVAL CHORUS, JOHN OLIVER, conductor

SCHOENBERG Chamber Symphony No. 1, Op. 9b (version for full orchestra)
BEETHOVEN Symphony No. 9

PROGRAMS IN 2006-07 TO INCLUDE

BEETHOVEN Symphony No. 5, Piano Concerto No. 4, Violin Concerto, *Grosse Fuge* (arranged for string orchestra), *Fidelio, Ah! perfido* (concert aria for soprano and orchestra)

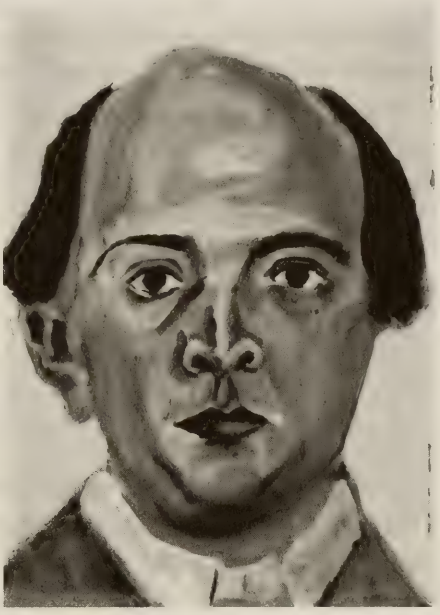
SCHOENBERG Piano Concerto, Violin Concerto, *Verklärte Nacht, Moses und Aron, Erwartung* (monodrama for soprano and orchestra)

out the way I'm hoping, some chamber music alongside the other programs in the second year.

In Munich these programs just lifted off, with a kind of life of their own; and I'll be surprised if the music lovers in this city don't find all of this to be a wonderful experience. They'll be getting a whole array of unbelievably exciting pieces that they haven't had before, and my main hope is that they can come and have an exciting time.

MM: *How did you go about choosing the specific pieces for each composer?*

JL: Many of the choices were obvious. For example, Beethoven and Schoenberg each wrote one large opera (*Fidelio* and *Moses und Aron*); we'll be having those next season. Beethoven wrote one very big, dramatic Mass setting for large forces (the *Missa Solemnis*). Similarly, Schoenberg molded one very big set of songs into an amazingly dramatic presentation (*Gurrelieder*). Schoenberg's *Erwartung*, Chamber Symphony, and Violin Concerto are each complete, innovative works that reflect their composer's vitality and creativity. I tried to put certain Beethoven pieces near them that similarly pull away from the past (i.e., the Classical period) and pull toward something new and different.



Schoenberg's "Blue Self-Portrait," 1910

The all-Schoenberg program—the Five Pieces, the Variations for Orchestra, and *Pelleas und Melisande*—gives the audience three masterpieces that are all so very different in every respect, though clearly the composer is the same. Of the three, the Variations are hardest for the audience because they're told it's a thorny piece, but it's really meant to be fun, and it's one of those works that's finally getting performed enough to become part of the audience's consciousness.

On the all-Beethoven program, the Second Symphony was the first piece to give people an inkling of what might be coming: it's loaded with aspects of content that didn't fit in a "classical" context, especially the finale, which already represents the beginning of a "modern era." The main theme is lurching, leaping, spasmodic, as far from classical melody as could be; the music is so full of dissonance, pauses, twists, and turns. On that same program, the Triple Concerto is the only piece written for this combination that survives in our classical literature, and it's the nature of the "solo element"—a piano trio—that engenders the musical substance of the entire piece.

Certain other juxtapositions are possible that I couldn't do on this occasion; there are so many possibilities. But particularly through the ten BSO programs, the audience will have a unique experience. And by next fall, when we get to *Moses und Aron*, and the Beethoven and Schoenberg violin concertos (juxtaposed on a single program with Beethoven's *Grosse Fuge*, one of the most astonishing works ever written—amazing to think that it was conceived as the final movement of a string quartet!), a direction will already have been established.

Probably another important point to make is that I've chosen works I never tire of, and don't want to leave on the shelf too long. I want the audience to be as excited by these works as I am. In order to accomplish this, the atmosphere needs to be stimulating. This is all *really* great music, and the hope is that the audience will want to hear more and more as the cycle proceeds.

MM: *And as they continue to hear more and more, what would you envision as the intended goal?*

JL: Ultimately, when you hear these programs, it changes the way you hear both composers, because, when it works, you get to hear all of this music as absolutely fresh and new. I remember, years ago, when I was recording the Mozart symphonies in Vienna, we came to Mozart symphonies the Vienna Philharmonic—the Vienna Philharmonic!—had never, ever seen. When people asked how this was possible, the answer was that, given the number of concerts, and the inclination of guest conductors over the years, many of the symphonies just never got touched except once in a blue moon, and even in the blue moons some of them never got touched at all. This amazed me.

The Beethoven symphonies, on the other hand, are all right down the center of "Oh, we know them." No question: we know they're masterpieces, and we want to continue hearing them. But there's also George Szell's famous line, which still rings in my ears: "There's a person born every minute who's never heard the Beethoven Fifth!" Yet for those of us who have heard the Fifth, or the Seventh, or the Ninth so many times over, there also needs to be a way to keep them as amazing on later hearings as they were for us the first time, and one way is to program them in a context that makes them sound new again. Juxtaposing Beethoven with Schoenberg is a way to do that. And audiences get to hear so little of Schoenberg anyway that each composer's musical language is inevitably heightened and intensified by the presence of the other's.

MM: *Why do you think audiences continue to be so frightened of Schoenberg's music?*

JL: I really haven't got a clue! Probably because there's been so much written that makes it controversial even before audiences have had the opportunity actually to experience it. So many people are so quick to point out the difficulties and what they don't like about it. Also, Schoenberg's music is still a relatively recent addition to the repertoire; it's only begun to be played with any regularity over the last several decades, and even then just a handful of works get repeated hearings. As long as the music remains new and difficult for the performers, it inevitably remains difficult for listeners as well.

Here in Boston, the audience doesn't want music that's like wall-to-wall carpeting, so I think these performances should be inviting and involving. And the juxtapositions I've come up with are also intended to help listeners notice things that are interesting to hear close together. For example, Beethoven's obvious innovation in the Ninth Symphony was to add soloists and chorus and text to the genre of the symphony. On the same program as the Beethoven Ninth we have Schoenberg's Chamber Symphony No. 1—an equally amazing rethinking of the notion of a symphony. In a single, continuous movement it incorporates a scherzo and slow movement into the overall structure, and offers the length and emotional range of an entire classical symphony. Though Schoenberg's original scoring used just fifteen instruments, we're doing the full orchestral version here because the point of the juxtaposition has not to do with the size of the ensemble, but with the musical content and structure.

MM: *What would you say are the great works of Beethoven and Schoenberg that most represent the steps by which they changed the musical language they inherited?*

JL: For Schoenberg, there was first the period represented by *Verklärte Nacht*, *Pelleas und Melisande*, and *Gurrelieder*—three big, late-Romantic pieces that successfully extend the language of Wagner, and which very quickly develop into the language of the Chamber Symphony and the First String Quartet. The next important group represents a period of experimentation preceding the twelve-tone works, a search for a means to develop a new manner of expression. Here we get the Five Pieces for Orchestra (Opus 16), the extraordinary monodrama *Erwartung* (Opus 17), *Pierrot Lunaire* for reciter and chamber ensemble (Opus 21), and of course the Second String Quartet (Opus 10), which adds a solo voice to the ensemble. This is a work in which text and music are rather like an official invitation to this uncharted period; the soprano sings "I breathe the air from other planets." These in turn give way to the Wind Quintet, the Violin Concerto (Opus 36), the Piano Concerto (Opus 42), *Moses und Aron*, and the Fourth String Quartet.

But the audience's perspective will vary depending on the nature of the piece, the ensemble, and each listener's expectations. Schoenberg's Piano Concerto, for example, is remarkably communicative at first hearing. His Violin Concerto is a much "newer" piece and, like the Variations for Orchestra, takes some absorbing. It becomes a question of context.



Georg Friedrich Waldmüller's 1823 oil portrait of Beethoven

In Beethoven, surely the First Symphony and his early piano trios, cello sonatas, violin sonatas, the Opus 16 Quintet for piano and winds, the Opus 18 string quartets, and the Opus 20 Septet are all great examples of Beethoven's early language. Then something exciting and almost frightening happens as we get pieces like the Opus 59 quartets, all the middle-period piano sonatas, the *Eroica* Symphony, the Violin Concerto, the last three piano concertos, etc. These works are only a transition to the new world of the so-called late period, when utterly new and astonishing works appear one after another. In many respects, the peak of this summit is the *Grosse Fuge*, a piece Stravinsky called perennially the most modern work ever written, which is to say, not just in its own time, but now and always. By this point, with the last string quartets, cello sonatas, violin sonatas, and piano sonatas, as well as certain aspects of the *Missa Solemnis*, listeners were befuddled, despite the "anchors" that offered at least some level of comfort or comprehension.

MM: *What was it about the musical language of their times—or even their own personalities—that caused Beethoven and Schoenberg to push in new, radical directions?*

JL: Both of them were revolutionary even as they both used the prevailing tools of language. For Beethoven, the language of his time was (again) that of Haydn, Mozart, and Schubert. Given his revolutionary personality, Beethoven *needed* a new kind of expression: the harmonic language he inherited could never have been enough. As the nineteenth century progressed, the same situation also held for Wagner (who went in a different direction) and then for Schoenberg. For all of them, the tried and true ways had already been done by all the other composers, including the lesser ones.

If we talk about Brahms and Wagner, Wagner is the more radically new, followed—in terms of just how radical compared to what came before—by Berlioz and Brahms. But the course of Austro-German music makes very clear the connection between Beethoven and Schoenberg. Sometimes it's structural, sometimes it's the actual content of the music, but it's always very gripping, committed, and intense. The music that came between them, so to speak, just doesn't pick up the language of late Beethoven the way Schoenberg does.

Both Beethoven and Schoenberg discovered in their own music that one of the basic tenets has to do with unflagging energy at all dynamic levels (including very soft ones) and the use of contrasted dynamics even in a short space. Most of Beethoven's works that use the new, revolutionary language are the late chamber works I've already mentioned; but even in the others, like the Ninth Symphony and *Missa Solemnis*, there are things the audience doesn't instantly get. The inevitability of what would be caused by Beethoven's *Grosse Fuge* went unused until Schoenberg, who would have known all of the revolutionary Beethoven works. Ultimately, the artistic connection between Beethoven and Schoenberg survived the large gap between Beethoven's death and Schoenberg's life.

It's the music, more than anything I could say, that tells us this. I suppose the myriad insights offered by this cycle will vary from one audience member to another, but perhaps the musical excitement inherent to this cycle might be summarized in one example,



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the program next fall that contains the *Grosse Fuge* and the Beethoven and Schoenberg violin concertos. First we'll hear the fugue, which will make a phenomenal, craggy, and surprisingly intense effect, followed by the very diatonic Beethoven Violin Concerto, which only serves to intensify how these two pieces from different periods in Beethoven's life are in certain aspects such polar opposites. Then, after the intermission, we'll have the Schoenberg Violin Concerto (played by the same soloist) followed by the *Grosse Fuge* again, but now at the end of the concert. This second juxtaposition will cause the Fugue to make a quite different effect—a really stimulating, long-lasting effect possible only in this kind of context.

So in this single program, one hears not only how amazingly Beethoven changed the musical language he inherited, but also how the language of Schoenberg's Violin Concerto and Beethoven's *Grosse Fuge* is so very alike not only in its motivic or intervallic content, but in its overall manner of expression. What better way to show how these two very different composers, each of them so radical and revolutionary in his own time, were in so many ways the same?



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Jules Eskin, cello
Elizabeth Rowe, flute
John Ferrillo, oboe
William R. Hudgins, clarinet
Richard Svoboda, bassoon
James Sommerville, horn

with

JAMES LEVINE, pianist and conductor
ANJA SILJA, soprano
BEN HEPPNER, tenor

plus assisting instrumentalists

Cathy Basrak, BSO assistant principal viola
Linda Toote, flute
Craig Nordstrom, BSO bass clarinet
Randall Hodgkinson, piano

BEETHOVEN — *An die ferne Geliebte*, Opus 98

BEN HEPPNER, tenor
JAMES LEVINE, piano

Text and translation begin on page 21.

BEETHOVEN — Quintet in E-flat for piano and winds, Opus 16

Grave—Allegro ma non troppo
Andante cantabile
Rondo: Allegro ma non troppo

JAMES LEVINE, piano
JOHN FERRILLO, oboe
WILLIAM R. HUDGINS, clarinet
JAMES SOMMERVILLE, horn
RICHARD SVOBODA, bassoon

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SCHOENBERG — Six Little Piano Pieces, Opus 19

Leicht, zart [Light, tender]
Langsam [Slow]
Sehr langsam [Very slow]
Rasch, aber leicht [Quick, but light]
Etwas rasch [Somewhat quick]
Sehr langsam [Very slow]

JAMES LEVINE, piano

SCHOENBERG — *Pierrot Lunaire* (Three-times-seven poems from Albert Giraud's *Pierrot Lunaire*), Opus 21

Part I	Part II	Part II
1. Mondestrunken	8. Nacht	15. Heimweh
2. Columbine	9. Gebet an Pierrot	16. Gemeinheit!
3. Der Dandy	10. Raub	17. Parodie
4. Eine blaße Wäscherin	11. Rote Messe	18. Der Mondfleck
5. Valse de Chopin	12. Galgenlied	19. Serenade
6. Madonna	13. Enthauptung	20. Heimfahrt
7. Der kranke Mond	14. Die Kreuze	21. O alter Duft

ANJA SILJA, soprano

ELIZABETH ROWE, flute
LINDA TOOTE, piccolo
WILLIAM R. HUDGINS, clarinet
CRAIG NORDSTROM, bass clarinet
MALCOLM LOWE, violin
CATHY BASRAK, viola
JULES ESKIN, cello
RANDALL HODGKINSON, piano

JAMES LEVINE, conductor

Text and translation begin on page 29.

We are grateful that Ben Heppner was available to appear in this concert in place of tenor Matthew Polenzani, who unfortunately had to withdraw due to a death in his family.

This concert will end about 5:10.

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From the Music Director

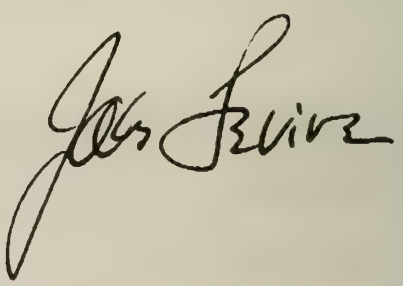
As we continue our Beethoven/Schoenberg cycle, which began this past weekend with the BSO's performances of Beethoven's *Missa Solemnis*, the one thing that makes me a bit sad is that we won't have adequate time to examine more of the wonderful music for solo instruments, or for other instrumental groupings, produced by these two composers. In addition to string quartets and works for piano, virtually every great composer has written some of his greatest music for a variety of small ensembles, with and without singers, resulting in some unique works for many unusual combinations of instruments.

On today's Boston Symphony Chamber Players program, we've juxtaposed an instrumental and vocal work by each composer on each half of the concert. And we're especially pleased to have with us Anja Silja and Ben Heppner, two great artists who are just so right for the pieces they're performing this afternoon.

On the first half, to open the program, we have Beethoven's extraordinary song cycle *An die ferne Geliebte*, a very inspired and especially beautiful work by a composer who, relatively speaking, wrote little music for voice. This is followed by his wonderful, youthful Opus 16 Quintet for piano and winds, one of just two such masterpieces we have from this period—the other is by Mozart—for this particular combination of instruments.

To start the second half we have Schoenberg's brilliantly characterized Six Little Piano Pieces, Opus 19, which I've performed at least once a year since I first discovered them when I was thirteen. In their brief, seven-minute span, these six pieces—which come from the same time period as the first book of Debussy's piano preludes—expand upon the tradition of short piano pieces codified by Beethoven, Schumann, and Brahms, while also representing a major advance in the development of Schoenberg's own musical vocabulary and thought—not to mention their tremendous influence on Schoenberg's students Webern and Berg, who each wrote extraordinary miniatures.

Finally, to close the program, comes Schoenberg's fantastic *Pierrot Lunaire* for reciter and chamber ensemble, one of the greatest one-of-a-kind works of the twentieth century. This is one of Schoenberg's most amazing "white heat" pieces, with not a word or note wasted. Representing his unique and sometimes macabre "take" on the German-Austrian cabaret and theatrical traditions of his day, *Pierrot Lunaire* is without question one of the most brilliant and entertaining pieces ever created.



Ludwig van Beethoven (1770-1827)
An die ferne Geliebte, Opus 98

When we think of Beethoven's music with words, we likely think first of the Ninth Symphony, the *Missa Solemnis*, or his opera *Fidelio*; perhaps also the Choral Fantasy, Mass in C, or the concert aria *Ah! perfido*, and maybe even the brief vocal numbers in his music for *Egmont*. In fact there's a lot more, including, for example, the early *Cantata on the Death of the Emperor Joseph*, and the evocatively atmospheric cantata *Calm Sea and Prosperous Voyage* performed here recently as part of the all-Beethoven program that opened the BSO's 2003-04 season. But despite his virtually ubiquitous presence as *the* best-known classical composer, the many songs that Beethoven wrote throughout the course of his career remain basically unknown to audiences. At a Tanglewood voice recital last summer, even the most knowledgeable listeners were hard put to identify the extraordinary Beethoven song (Opus 94, his second setting of "An die Hoffnung," composed not long before *An die ferne Geliebte*) that served as an encore.



An 1814 engraving of Beethoven

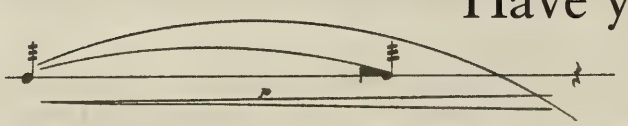
Among Beethoven's songs, it's undoubtedly and deservedly Beethoven's *An die ferne Geliebte* ("To the distant beloved") that has most consistently captivated listeners. (His early song *Adelaide*, which held a favored place on recital programs well into the twentieth century, probably runs a close second.) Composed in April 1816 and dedicated to Beethoven's Viennese patron Prince Lobkowitz, *An die ferne Geliebte*—a continuous setting of six poems by Alois Jeitteles (1794-1858), a medical student, writer, and poet who may have been introduced to Beethoven by a mutual publisher friend—is generally regarded as the first song cycle, and thus, as Lewis Lockwood puts it, "a turning point in the development of the German art song." Schubert's *Die schöne Müllerin* and *Winterreise* would follow in 1823 and 1827, respectively.

Like so much German Romantic poetry of the eighteenth and nineteenth centuries, *An die ferne Geliebte* is filled with images of nature, love, and yearning. And though Jeitteles's verses may not be as psychologically probing as the poetry by Wilhelm Müller that served for Schubert's two great cycles, Beethoven's unerring feel for melody, and for communication through song, is more than enough to give his cycle equal importance in the history of the genre. Still more significantly, it was the emergence of Beethoven's melodic impulse as represented in *An die ferne Geliebte* (and other works of his from around the same time) that helped set the stage for the extraordinary succession of effusive, songful slow movements to be found in the late quartets, the late piano sonatas, and the Ninth Symphony. On yet another level, the deep sense of yearning and unrequited love implicit in Jeitteles's poetry may have struck in Beethoven a deeply personal chord as well, given the composer's own unfulfilled romantic yearnings, and his contentious custody battle for guardianship of his beloved nephew Karl (a five-year struggle that finally ended in April 1820 with Beethoven winning the boy away from Karl's mother Johanna, widow of the composer's brother Casper Carl). As Edmund Morris writes in his recent *Beethoven: The Universal Composer*, "Beethoven never got nearer to musical autobiography than in *An die ferne Geliebte*."

Just a few observations about the music. In the opening song, note how a single piano chord is enough in and of itself to prepare the entry of the voice; how the piano part provides little more than the most basic support and punctuation until a real sense of forward motion is established with the sixteenth-note figuration introduced in the poem's third stanza (where the poet's unseen gaze "rushes ardently" toward his beloved; though the

first really "fast" music of the cycle comes only in the third song); and how the text setting remains basically one note per syllable throughout this entire song, the sole instance, on a single syllable of text, of an interval greater than a second coming with the ascending third on the first syllable of the word "*Lieder*" ("songs"), which is also rhythmically heightened through use of a triplet. In the fifth song, note how the cheerful opening mood—heralding the arrival of spring, with its stirring breezes and babbling brooks—must ultimately give way to the poet's sorrow (no love—just tears—for him); but also how the disappointment reflected in the turn to the minor mode itself gives way to the consoling major-mode piano passage that leads us into the last song. And finally, in that last song, be prepared for the extraordinary moment of stasis—prompted by the "still blue lake" and the fading of the sun's last rays, words and music having already told us (in the first song) that "faced with love's song, all space and time must yield"—that sets the scene for the moving, hopeful reminiscence, on the final stanza of poetry, of the cycle's opening melody.

—Marc Mandel



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BEETHOVEN "An die ferne Geliebte" ("To the distant beloved"), Opus 98

Poems by Alois Jeitteles
English translation by Marc Mandel

1.

Auf dem Hügel sitz ich spähend
In das blaue Nebelland,
Nach den fernen Triften sehend,
Wo ich dich, Geliebte, fand.

Weit bin ich von dir geschieden,
Trennend liegen Berg und Tal
Zwischen uns und unserm Frieden,
Unserm Glück und unsrer Qual.

Ach, den Blick kannst du nicht sehen,
Der zu dir so glühend eilt,
Und die Seufzer, sie verwehen
In dem Raume, der uns teilt.

Will denn nichts mehr zu dir dringen,
Nichts der Liebe Bote sein?

Singen will ich, Lieder singen,
Die dir klagen meine Pein!

Denn vor Liebesklang entweichet
Jeder Raum und jede Zeit,
Und ein liebend Herz erreichet,
Was ein liebend Herz geweiht!

1.

On the hill I sit, gazing
into the blue, misty land,
toward the faraway pastures
where, beloved, I found you.

I am parted so far from you,
hill and valley lying between us,
between us and our peace,
our happiness and our grief.

Oh, you cannot see my gaze
that rushes ardently toward you,
and my sighs wafting
in the space that parts us.

Will nothing further reach you, then;
can nothing serve as love's
messenger?
I will sing, sing songs,
that lament to you my pain!

For, faced with love's song,
all space and time must yield;
and a loving heart is reached
by what a loving heart has
consecrated!

2.

Wo die Berge so blau
Aus dem nebligen Grau
Schauen herein,
Wo die Sonne verglüht,
Wo die Wolke umzieht,
Möchte ich sein!

Dort im ruhigen Tal
Schweigen Schmerzen und Qual,
Wo im Gestein
Still die Primel dort sinnt,
Weht so leise der Wind,
Möchte ich sein!

Hin zum sinnigen Wald
Drängt mich Liebesgewalt,
Innere Pein.
Ach, mich zög's nicht von hier,
Könnt ich, Traute, bei dir
Ewiglich sein!

2.

Where the mountains so blue
look down from
the foggy grey,
where the sun fades,
where the clouds encircle,
there would I be!

There in the restful valley,
suffering and torment fall silent;
where amidst stones
the primrose quietly reflects,
and the wind blows so lightly:
there would I be!

There to the thoughtful forest
love's power presses me,
and inner pain.
Oh, I'd not move from here
if, true one, I could be by you
forever!

Please turn the page quietly.

3.
Leichte Segler in den Höhen,
Und du, Bächlein klein und schmal,
Könnt mein Liebchen ihr erspähen,
Grüßt sie mir viel tausendmal.

Seht ihr, Wolken, sie dann gehen
Sinnend in dem stillen Tal,
Laßt mein Bild vor ihr entstehen
In dem luft'gen Himmelssaal.

Wird sie an den Büschen stehen,
Die nun herbstlich falb und kahl,

Klagt ihr, wie mir ist geschehen,

Klagt ihr, Vöglein, meine Qual.

Stille Weste, bringt im Wehen
Hin zu meiner Herzenswahl
Meine Seufzer, die vergehen
Wie der Sonne letzter Strahl.

Flüstr' ihr zu mein Liebesflehen,
Laß sie, Bächlein klein und schmal,
Treu in deinen Wogen sehen
Meine Tränen ohne Zahl!

4.
Diese Wolken in den Höhen,
Dieser Vöglein muntrer Zug,
Werden dich, o Huldin, sehen.
Nehmt mich mit im leichten Flug!

Diese Weste werden spielen
Scherzend dir um Wang und Brust,

In den seidnen Locken wühlen.
Teilt ich mit euch diese Lust!

Hin zu dir von jenen Hügeln
Emsig dieses Bächlein eilt.
Wird ihr Bild sich in dir spiegeln,
Fließ zurück dann unverweilt!

5.
Es kehret der Maien, es blühet die Au,
Die Lüfte, sie wehen so milde, so lau,
Geschwätzig die Bäche nun rinnen.

3.
You, sailing gently on high;
and you, narrow little brook—
should you spot my beloved,
greet her for me, a thousand times over.

Clouds, if you see her walking
thoughtfully in the quiet valley,
let my image arise before her
in heaven's airy hall.

Should she stand near the bushes
that now, in autumn, are faded and bare,

make a lament of what has befallen me,

lament to her, little bird, of my suffering!

Silent West Wind,
there, to my heart's chosen one,
waft my sighs, which fade
like the last rays of sunshine.

Whisper to her my heart's plea;
let her, narrow little brook,
see truly on your waves
my tears, which can't be counted!

4.
These clouds on high,
these birds on their cheerful course,
will see you, oh dear one.
Take me with you on your gentle flight!

This West Wind will play
pleasantly about your cheek and breast,

stirring your silken locks of hair.
Could I but share with you this pleasure!

Far to you, from that hill,
this brook, diligently, hastens to you.
Should her image be reflected in you,
don't delay: flow back here!

5.
May returns, the meadows bloom,
the breezes stir so softly and gently,
the babbling brooks now run their course.

Die Schwalbe, die kehret zum
wirtlichen Dach,
Sie baut sich so emsig ihr
bräutlich Gemach,
Die Liebe soll wohnen da drinnen.

Sie bringt sich geschäftig von kreuz
und von quer
Manch weicheres Stück zu dem
Brautbett hieher,
Manch wärmendes Stück für die
Kleinen.
Nun wohnen die Gatten beisammen
so treu,
Was Winter geschieden, verband
nun der Mai,
Was liebet, das weiß er zu einen.

Es kehret der Maien, es blühet die Au.
Die Lüfte, sie wehen so milde, so lau.
Nur ich kann nicht ziehen von hinnen.
Wenn alles, was liebet, der Frühling
vereint,
Nur unserer Liebe kein Frühling
erscheint,
Und Tränen sind all ihr Gewinnen.

The swallow returns to the
welcoming roof,
she builds so diligently her
bridal chamber,
within which love must dwell.

She brings, busily, here, from
every direction,
many soft pieces for the bridal bed,

many pieces to warm the little ones.

Now the couple lives together
so trustingly:
what winter has parted, now May
binds together,
recognizing them, in their love,
as one.

May returns, the meadows bloom,
the breezes stir so softly and gently—
only I cannot move from here.
Even as all that love are united
by spring,
for our love, just ours—no
spring appears:
and tears, just tears, are its only
prize.

6.

Nimm sie hin denn, diese Lieder,
Die ich dir, Geliebte, sang,
Singe sie dann abends wieder
Zu der Laute süßem Klang.

Wenn das Dämmrungsrot dann ziehet
Nach dem stillen blauen See,
Und sein letzter Strahl verglühet
Hinter jener Bergeshöh;

Und du singst, was ich gesungen,
Was mir aus der vollen Brust
Ohne Kunstgepräng erklungen,
Nur der Sehnsucht sich bewußt,

Dann vor diesen Liedern weichet,
Was geschieden uns so weit,
Und ein liebend Herz erreichet
Was ein liebend Herz geweiht.

6.

So take, then, these songs
that I have sung, beloved, to you;
sing them again at evening
to the lute's sweet sound.

As the red of twilight
presses toward the still, blue lake,
and its last ray fades
beyond that mountaintop;

and you sing what I have sung—
that which, from my full breast,
without artifice has sounded,
aware only of its yearning:

Then what has kept us so far apart
shall yield to these songs,
and a loving heart be reached
by what a loving heart has
consecrated.

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Ludwig van Beethoven
Quintet in E-flat for piano and winds, Opus 16

In the years following his arrival in Vienna in November 1792, Beethoven made his reputation primarily as a pianist and as a composer for that instrument. Haydn, with whom Beethoven studied for about a year, remained a strong presence, and Haydn's dominion over the genre of the string quartet may explain Beethoven's initial avoidance of that genre. In fact, most of the younger composer's chamber music was for winds, some of it dating back to his years in Bonn, where the Elector Max Franz maintained a wind ensemble that offered the prospect of performance. There was also Mozart to emulate, and Beethoven seems to have done just that with his quintet for piano and winds, Opus 16, in the same key and for the same combination of instruments as Mozart's corresponding work, K.452.



An 1802 miniature on ivory of Beethoven

Beethoven's quintet had its premiere on April 6, 1797, as one of two works by the composer in a concert given by the violinist Ignaz Schuppanzigh. At that performance, or at one soon after, Beethoven launched into an unexpectedly long piano improvisation during the course of the piece—a stunt he pulled once again when the quintet was played on a concert that also included an early private performance of his *Eroica* Symphony. On that occasion, Beethoven improvised extensively, presumably at the *fermata* preceding the first return of the rondo-finale theme, much to the displeasure of the other performers (among them the virtuoso oboist Friedrich Ramm from Mannheim, who was reportedly "very angry") though to the delight of the audience. The quintet was published by Mollo in Vienna in March 1801 with a dedication to Prince Joseph von Schwarzenburg, one of Beethoven's Viennese patrons. Beethoven himself authorized an alternative scoring for piano, violin, viola, and cello at that time. The popularity of the piece is attested by the number of other editions that appeared in the years following, among them versions for string quintet, string quartet, and two pianos.

The gravity and breadth of the introduction are preparation less for the energetic character of the Allegro than for its size: the opening movement accounts for half the quintet's total length. Although Beethoven's forceful approach to the keyboard is the driving power behind the Allegro, the wind instruments nevertheless hold their own, with the clarinet frequently paving the way. Just before the lead-back to the recapitulation, there is a "false reprise" (here in A-flat) *à la* Haydn. The opening of the slow movement, an Andante in B-flat, could be from a Classical piano sonata, but the winds' entrance for the second strain of the theme is all the more striking for their initial silence, and each of the theme's returns is increasingly embellished. There are two contrasting episodes in the minor mode, the first beginning with a melancholy song in the oboe, the second with a long-breathed melody in the horn. The finale is an exuberant sonata-rondo in the 6/8 meter of the hunt. Since the central, minor-mode episode draws extensively upon the main theme, Beethoven foreshortens the final reprise, opting instead for a brief and witty coda.

—Marc Mandel

Arnold Schoenberg (1874-1951)
Six Little Piano Pieces, Opus 19

Although Arnold Schoenberg's name was inextricably linked with the battle cries for and against the New Music, he never accepted the narrow application of that slogan to a phase in the history of art that began in the early twentieth century. For Schoenberg, New Music was first and foremost an aesthetic category. Music was "new" so long as it was destined to endure, thereby transcending the time in which it happened to have been conceived. In a similar spirit, he ascribed less value to the surface features of a musical composition, its outward style, than to its projection of an inner idea. Like a modern-day Moses, Schoenberg struggled throughout his life to articulate what he meant by a musical "idea." In the unfinished treatise that was planned as the final word on the topic, he equated the musical idea with unrest and the realization of that idea with the attainment of a state of equilibrium. Time and again he called attention to the progression from restlessness to repose in the works of Bach, Haydn, Beethoven, and Brahms.



Schoenberg, c.1917

In his analyses of the classics, Schoenberg was obviously reinterpreting the past in the light of his own predilection for the musical representation of states of maximum instability. In this way, he was able to maintain that the "ideas" underlying his compositions were not so very different from those in the works of his great predecessors. For example, responding to critics who heard only anarchy and mayhem in his Three Piano Pieces, Opus 11 (1909), Schoenberg countered that this music "was distinctly a product of evolution and no more revolutionary than any other development in the history of music." Furthermore, while he may have "emancipated" dissonances from the obligation to resolve in traditional ways, Schoenberg hardly saw himself as a nihilist intent on demolishing the musical order. Nowadays, nearly a century after his Opus 11 and Opus 19 were new (it's Opus 19 that will be heard on today's program), we are in a position to appreciate Schoenberg's point. In Opus 11, for example, the languid sighs of the first piece are a direct import from Wagner's *Tristan and Isolde*; Schoenberg weaves a lush Brahmsian tapestry in the central section of the second piece (though he begins and ends it with the most tenuous of melodic threads); and the erratic shifts of mood in the third piece recall similar jolts in Schumann's keyboard music.

Two years later, early audiences were not only baffled by the unusual harmonic vocabulary of Schoenberg's next collection of keyboard works, the *Sechs kleine Klavierstücke* (Six Little Piano Pieces), Opus 19 (1911), but also by their extreme brevity. Three of these musical haikus (Nos. 2, 3, and 6) are a mere nine bars in length; the longest (No. 1) lasts no more than seventeen bars. Each one is a miniature study in contrasts: haste vs. hesitation (No. 1), staccato vs. legato articulations (No. 2), *forte* in the right hand vs. *pianissimo* in the left (No. 3), whimsy vs. violence (Nos. 4 and 5), chordal vs. melodic textures (No. 6). While the tendency toward the aphoristic has precedents in Schumann, Schoenberg's distillation of his musical language down to its bare essentials finds a parallel in the late piano pieces of Brahms. The first five pieces of Opus 19 were composed in a single day, February 19, 1911; the sixth followed on June 17 that year (a month after the death of Gustav Mahler). A decade later, with his Five Piano Pieces, Opus 23 (1920-23), Schoenberg would effect the transition from free "atonality" (a term he despised, though it has stuck) to twelve-tone composition, the final movement

of that collection, a waltz, being generally regarded as his first strictly dodecaphonic piece (though portions of the Serenade for seven instruments and voice, Opus 24, are possible candidates for the same honor).

—John Daverio

Arnold Schoenberg
Pierrot Lunaire, Opus 21

One does not need to look far to find scathing critiques of Arnold Schoenberg's music. Not surprisingly, more space is devoted to Schoenberg than to any other figure in the late Nicholas Slonimsky's *Lexicon of Musical Invective*, an amusing but instructive anthology of bad reviews garnered by major composers from Beethoven to Shostakovich. Here is what a London critic had to say about *Pierrot Lunaire*, Schoenberg's 1912 setting of twenty-one poems, in German translation, from Albert Giraud's cycle of the same name: "To the faithful, *Pierrot Lunaire* evidently stands as the summit of musical ecstasy, but to some of us its 612 bars of etiolated and emasculated shreds of sound represent the nadir of decadence.... The Schoenberg idiom is unintelligible and, indeed, repellent to all save the master's disciples and the inevitable handful of humbugs."



The composer (third from left) with the original performers of "Pierrot Lunaire," October 1912

While it is understandable that early 20th-century audiences would have balked at the unfamiliar soundscapes that Schoenberg unfurled in his cycle of melodramas for "reciter" and instrumental ensemble, this review dates from 1949, by which point *Pierrot* had become a modern classic and an inspirational model for composers such as Ravel and Stravinsky. But at the same time, the ultra-conservative critic hit upon some fundamental properties of Schoenberg's music: its resistance to facile comprehension, and its power to shock and disturb.

Composed between March 12 and July 9, 1912, and premiered with Schoenberg conducting on October 16 that year in Vienna, *Pierrot Lunaire* ("Moonstruck Pierrot") was the result of a commission from Albertine Zehme, a wealthy actress who, according to some reports, had been coached in operatic roles by Wagner's widow Cosima. Before approaching Schoenberg, she had already made something of a name for herself in Berlin musical circles through her histrionic renderings of Giraud's poetry, in a sort of declamatory singsong, over piano accompaniments by Otto Vrieslander. In a note distributed at one of these performances, Zehme claimed that "the singing voice, a supernatural, chastely controlled instrument, is not suited to strong eruptions of emotion," concluding that "we need both the tones of song and those of speech in order for our poets and composers to communicate."

Zehme's views probably exerted an influence on the most striking and still controversial aspect of Schoenberg's *Pierrot*: the setting of the text for "*Sprechstimme*" (or in "*Sprechmelodie*," as Schoenberg originally called it). Schoenberg had already employed

this technique to a limited extent in *Gurrelieder*, a voices-and-orchestra extravaganza conceived in the spirit of Mahler, but in *Pierrot* it embraces nearly the whole of the vocal part. As Schoenberg stressed in the Foreword to the score, the melody notated for the reciter was not to be sung, but rather presented in a kind of tonally inflected speech. Schoenberg's explanation is not entirely clear, nor is his practice free of contradictions. If the vocal line was not intended for singing, why did the composer take such pains to notate specific pitches for the *Sprechstimme*? Though we may never know just what Schoenberg had in mind, in all probability he must have envisioned a mode of performance that would make a direct emotional impact precisely because it was alien in fundamental ways to our conception of what a vocal performance should entail.

This mixture of immediacy and alienation informs every parameter of the score. In Schoenberg's hands, the characters of the old Italian *commedia dell'arte*—Pierrot, the moonstruck clown, and Colombine, his fickle sweetheart—come together in a parable of the plight of the misunderstood artist in modern society. As an instrumental backdrop for the *Sprechstimme*, Schoenberg assembled a highly flexible ensemble consisting of piano, flute (doubling on piccolo), clarinet (doubling on bass clarinet), violin (doubling on viola), and cello. Just as most of the players are required to assume a dual identity, so is the makeup of the ensemble in a constant state of flux; every movement is scored for a different combination of instruments, and only the last ("O alter Duft") employs all of the players.

Poetic meaning and instrumental commentary are sometimes oddly out of phase. When the text speaks of Pierrot dolefully snapping a pizzicato on his viola in No. 19, "Serenade," the solo cello plays drooping glissandi while the *Sprechstimme* imitates the effect of a plucked string. The discrepancy between the poems and their musical realization was made explicit in the physical arrangement of the performers at the premiere: Zehme, dressed as Colombine, declaimed her part in front of darkened screens while the instrumentalists, under Schoenberg's direction, accompanied her from behind the scenes. In addition, Schoenberg's radical modernism—as exemplified in *Pierrot*'s freely atonal harmonies—goes hand in hand with a peculiar fondness for the archaic. Schoenberg filters the eerie nocturnal imagery of "Nacht" (No. 8) through one of the oldest variation forms, the Baroque passacaglia. Likewise, canon and fugue play an important part in "Mondfleck" (No. 18), the second half of which unfolds as a strict retrograde of the first. Although Schoenberg once summed up the dominant character of *Pierrot Lunaire* with a reference to its "light, ironical, satirical tone," the cycle's affective spectrum is considerably broader, ranging from the macabre and the melancholy to the bawdy and the bizarre. Perhaps most evocative of all is the blend of whimsy and nostalgia in his setting of the final poem, "O alter Duft," where barely audible major triads and snippets from half-remembered melodies call up the "ancient fragrance" of fairy tales.

—John Daverio

A distinguished musicologist, educator, and violinist, the late Boston University professor John Daverio was a frequent guest speaker and annotator for the Boston Symphony Orchestra. His books include *Robert Schumann: Herald of a "New Poetic Age"*; *Nineteenth-Century Music and the German Romantic Ideology*; and *Crossing Paths: Perspectives on the Music of Schubert, Schumann, and Brahms*.

MORE...

Thorough consideration of Beethoven's life and music can be found in three modern biographical accounts: Maynard Solomon's *Beethoven*, published originally in 1977 and revised in 1998 (Schirmer paperback), Barry Cooper's *Beethoven* in the "Master Musicians" series (Oxford University Press), and *Beethoven: The Music and the Life* by the Harvard-based Beethoven authority Lewis Lockwood (Norton paperback). Edmund Morris's new *Beethoven: The Universal Composer* is a thoughtful and first-rate compact biography aimed at the general reader (in the HarperCollins series "Eminent Lives"). The places to begin reading about Schoenberg are *Arnold Schoenberg's Journey* by Allen Shawn (Harvard University paperback), the brief but insightful *Arnold Schoenberg* by Charles Rosen (University of Chicago paperback), and *The New Grove Second Viennese School (Schoenberg, Webern, Berg)*, which brings together, from the 1980 edition of The New Grove Dictionary of Music and Musicians, the entries on Schoenberg by Oliver Neighbor, Webern by Paul Griffiths, and Berg by George Perle (Norton paperback). Anyone wanting to know more (much more) about *Pierrot Lunaire* is directed to *Schoenberg: Pierrot Lunaire* by Jonathan Dunsby in the series of Cambridge Music Handbooks (Cambridge University paperback). Briefer consideration of *Pierrot Lunaire* can be found in *Schoenberg's Chamber Music* by Arnold Whittall, in the series of BBC Music Guides (University of Washington paperback). Many of Schoenberg's own most important writings have been collected in *Style and Idea*, translated by Leo Black and edited by Leonard Stein (University of California paperback).

Recommended discs of the music on this afternoon's program include tenor Ben Heppner's recording of Beethoven's *An die ferne Geliebte* with pianist Craig Rutenberg (RCA), as well as recordings of that work featuring tenor Stephan Genz with Roger Vignoles (Hyperion), tenor Peter Schrier with Walter Olbertz (Berlin Classics), baritone Dietrich Fischer-Dieskau with Jörg Demus (Deutsche Grammophon), or baritone Matthias Goerne with Alfred Brendel (London/Decca); Beethoven's Opus 16 Quintet for piano and winds with ensembles anchored by pianists James Levine (with the Ensemble Wien-Berlin, as recorded in 1986 for Deutsche Grammophon), Rudolf Serkin (with Marlboro Festival colleagues, on Sony Classical), Murray Perahia (with members of the English Chamber Orchestra, also on Sony), André Previn (with the Vienna Wind Soloists, on Telarc), or Jenó Jandö (on budget-priced Naxos); Schoenberg's Opus 19 piano pieces with Paul Jacobs (Nonesuch), Maurizio Pollini (Deutsche Grammophon), or Mitsuko Uchida (Philips); and *Pierrot Lunaire* as recorded by Christine Schäfer with Pierre Boulez and the Ensemble InterContemporain (Deutsche Grammophon), Lucy Shelton with the DaCapo Chamber Players (Bridge), or Jan DeGaetani with Arthur Weisberg and the Contemporary Chamber Ensemble (Nonesuch). Anja Silja's recording of *Pierrot Lunaire* with Robert Craft conducting is currently unlisted (Koch). Among historic recordings of Beethoven's *An die ferne Geliebte*, an important one to know is the 1936 account by the German baritone Gerhard Hüsch with pianist Hanns Udo Müller (Preiser). Schoenberg himself led a recording of *Pierrot Lunaire* in 1940 with soloist Erika Stiedry-Wagner (originally on 78s, transferred to LP in 1951, and available for a while on a CBS "Masterworks Portrait" CD issued in 1989).

—Marc Mandel

ARNOLD SCHOENBERG "Pierrot Lunaire," Opus 21
Original poem by Albert Giraud (1874-1951)
German translation by Otto Erich Hartleben
English translation by Philipp Naegele, copyright Marlboro School of Music, Inc.

Teil I

1. Mondestrunken

Den Wein, den man mit Augen trinkt,
Giesst Nachts der Mond in Wogen nieder,
Und eine Springflut überschwemmt
Den stillen Horizont.
Gelüste, schauerlich und süß,
Durchschwimmen ohne Zahl die Fluten!
Den Wein, den man mit Augen trinkt,
Gießt Nachts der Mond in Wogen nieder.
Der Dichter, den die Andacht treibt,
Berauscht sich an dem heilgen Tranke,
Gen Himmel wendet er verzückt

Das Haupt und taumelnd saugt und schlürft er
Den Wein, den man mit Augen trinkt.

2. Columbine

Des Mondlichts bleiche Blüten,
Die weißen Wunderrosen,
Blühn in den Julinächten—
O bräch ich eine nur!
Mein banges Leid zu lindern,
Such ich am dunklen Strome
Des Mondlichts bleiche Blüten,
Die weißen Wunderrosen.
Gestillt wär all mein Sehnen,
Dürft ich so märchenheimlich,
So selig leis—entblättern
Auf deine braunen Haare
Des Mondlichts bleiche Blüten!

3. Der Dandy

Mit einem phantastischen Lichtstrahl
Erleuchtet der Mond die krystallnen Flacons
Auf dem schwarzen, hochheiligen Waschtisch
Des schweigenden Dandys von Bergamo.
In tönender, bronzener Schale
Lacht hell die Fontäne, metallischen Klangs.
Mit einem phantastischen Lichtstrahl
Erleuchtet der Mond die krystallnen Flacons.

Part I

1. Moondrunk

The wine one drinks by sight,
The moon by night pours down in waves,
And a spring-tide overfloods
The still horizon.
Desires, gruesome and sweet,
Swim numberless amid the flood!
The wine one drinks by sight,
The moon by night pours down in waves.
The poet, by contemplation drawn,
Intoxicates himself with holy draft,
He turns his head, enchanted towards heaven
And reeling he laps and slurps

The wine one drinks by sight.

2. Columbine

The moonlight's pallid blossoms,
White wonder-roses,
Bloom in July by night—
Oh, might I break but one!
To assuage my anxious sorrow,
I search by the darkling stream
The moonlight's pallid blossoms,
White wonder-roses.
Stilled would then be all my yearning,
If I but could, secretly as in a fable,
So gently blissful—strew the leaves
Upon your auburn hair of
The moonlight's pallid blossoms!

3. The Dandy

With a fantastic light-beam
The moon illuminates the crystal flasks
Upon the black, high-holy washstand

Of the silent dandy of Bergamo.

In a ringing, bronze basin
Brightly laughs the jet of water with metallic sound.
With a fantastic light-beam
The moon illuminates the crystal flasks.

Please turn the page quietly.

Pierrot mit dem wächsernen Antlitz
Steht sinnend und denkt: wie er heute sich schminkt?
Fort schiebt er das Rot und des Orients Grün
Und bemalt sein Gesicht in erhabenem Stil
Mit einem phantastischen Mondstrahl.

4. Eine blasse Wäscherin

Eine blasse Wäscherin
Wäscht zur Nachtzeit bleiche Tücher,
Nackte, silberweiße Arme
Streckt sie nieder in die Flut.
Durch die Lichtung schleichen Winde,
Leis bewegen sie den Strom.
Eine blasse Wäscherin
Wäscht zur Nachtzeit bleiche Tücher.
Und die sanfte Magd des Himmels,
Von den Zweigen zart umschmeichelt,
Breitet auf die dunklen Wiesen
Ihre lichtgewobnen Linnen—
Eine blasse Wäscherin.

5. Valse de Chopin

Wie ein blasser Tropfen Bluts
Färbt die Lippen einer Kranken,
Also ruht auf diesen Tönen
Ein vernichtungssüchtger Reiz.
Wilder Lust Accorde stören
Der Verzweiflung eisgen Traum—
Wie ein blasser Tropfen Bluts
Färbt die Lippen einer Kranken.
Heiss und jauchzend, süß und schmachtend,
Melancholisch düstrer Walzer,
Kommst mir nimmer aus den Sinnen!
Haftest mir an den Gedanken,
Wie ein blasser Tropfen Bluts!

6. Madonna

Steig, o Mutter aller Schmerzen
Auf den Altar meiner Verse!
Blut aus deinen magren Brüsten
Hat des Schwertes Wut vergossen.
Deine ewig frischen Wunden
Gleichen Augen, rot und offen.
Steig, o Mutter aller Schmerzen,
Auf den Altar meiner Verse!
In den abgezehrten Händen
Hältst du deines Sohnes Leiche,
Ihn zu zeigen aller Menschheit—
Doch der Blick der Menschen meidet
Dich, o Mutter aller Schmerzen!

Pierrot with his waxen visage
Stands musing and considers: How to rouge today?
Away he sweeps the red and the orient's green
And paints his face in lofty style
With a fantastic moon-beam.

4. A Pallid Washerwoman

A pallid washerwoman
Washes by night pale linens,
Naked, silvery white arms
She stretches down into the flood.
Through the clearing breezes steal,
Gently they animate the stream.
A pallid washerwoman
Washes by night pale linens.
And the gentle maid of heaven,
By the branches tenderly caressed,
Spreads upon the darkling meadows
Her light-spun linens—
A pallid washerwoman.

5. A Chopin Waltz

As a pallid drop of blood
Tints the lips of an ailing woman,
So dwells within these tones
A destruction-seeking charm.
Chords of wild desire disturb
Despairing's icy dream—
As a pallid drop of blood
Tints the lips of an ailing woman.
Hot, exultant, sweet and swooning,
Melancholy somber waltz,
You haunt my sense forever!
Clingèst to my thoughts,
As a pallid drop of blood!

6. Madonna

Ascend, oh mother of all sorrows
Onto the altar of my verses!
Blood from thine emaciated breasts
Was shed by raging sword.
Thine ever-renewing wounds
Are as eyes, red and open.
Ascend, oh mother of all sorrows
Onto the altar of my verses!
In thy wasted hands
Holdest thou thy son's remains,
For all mankind to see—
Yet men's glances shun
Thee, oh mother of all sorrows!

7. Der kranke Mond

Du nächtig todeskranker Mond

Dort auf des Himmels schwarzem Pfühl,

Dein Blick, so fiebernd übergroß,
Bannt mich wie fremde Melodie.
An unstillbarem Liebesleid
Stirbst du, an Sehnsucht, tief erstickt,

Du nächtig todeskranker Mond

Dort auf des Himmels schwarzem Pfühl.

Den Liebsten, der in Sinnenrausch

Gedankenlos zur Liebsten geht,
Belustigt deiner Strahlen Spiel—
Dein bleiches, qualgebornes Blut,
Du nächtig todeskranker Mond.

7. The Ailing Moon

Thou nocturnal, mortally-stricken moon
There, upon the heavens' gloomy canopy,
Thy glance, so feverishly enlarged,
Transfixes me like unfamiliar melody.
From love's unquenchable sorrow
Diest thou, of yearning, deeply suffocated,
Thou nocturnal, mortally-stricken moon
There, upon the heavens' gloomy canopy
The lover, who, in sensuous inebriation,
Unthinking to his belovèd goes,
Is delighted by thy moonbeams' play—
Thy pale, agony-begotten blood,
Thou nocturnal, mortally-stricken moon.

Teil II

8. Nacht (Passacaglia)

Finstre, schwarze Riesenfalter
Töteten der Sonne Glanz.
Ein geschloßnes Zauberbuch,
Ruht der Horizont—verschwiegen.
Aus dem Qualm verlorner Tiefen
Steigt ein Duft, Erinnrung mordend!
Finstre, schwarze Riesenfalter
Töteten der Sonne Glanz.
Und vom Himmel erdenwärts
Senken sich mit schweren Schwingen
Unsichtbar die Ungetüme
Auf die Menschenherzen nieder...
Finstre, schwarze Riesenfalter.

9. Gebet an Pierrot

Pierrot! Mein Lachen
Hab ich verlernt!
Das Bild des Glanzes
Zerfloß—Zerfloß!
Schwarz weht die Flagge
Mir nun vom Mast.
Pierrot! Mein Lachen
Hab ich verlernt!
O gieb mir wieder,
Roßarzt der Seele,
Schneemann der Lyrik,
Durchlaucht vom Monde,
Pierrot—mein Lachen!

Part II

8. Night

Sinister, black giant moths
Killed the brilliance of the sun.
A sealed book of magic,
The horizon reposes—unspeaking.
From the fumes of unfathomed depths
Rises up a scent, killing recollection!
Sinister, black giant moths
Killed the brilliance of the sun.
And from the heavens earthward
Descend with heavy wings
Invisible monstrosities down
Upon the hearts of men...
Sinister, black giant moths.

9. Prayer to Pierrot

Pierrot! My laughter
I've forgot!
The image of splendor
Dissolved—dissolved!
Black waves the flag
From my mast now.
Pierrot! My laughter
I've forgot!
Oh give me back,
Veterinarian of the soul,
Snowman of lyricism,
Serene Highness of the Moon,
Pierrot—my laughter!

Please turn the page quietly.

10. Raub
Rote, fürstliche Rubine,
Blutge Tropfen alten Ruhmes,
Schlummern in den Totenschreinen,
Drunten in den Grabgewölben.
Nachts, mit seinen Zechkumpanen,
Steigt Pierrot hinab—zu rauben
Rote, fürstliche Rubine,
Blutge Tropfen alten Ruhmes.
Doch da—sträuben sich die Haare,
Bleiche Furcht bannt sie am Platze:
Durch die Finsterniss—wie Augen!—
Stieren aus den Totenschreinen
Rote, fürstliche Rubine.

11. Rote Messe
Zu grausem Abendmahle,
Beim Blendeglanz des Goldes,
Beim Flackerschein der Kerzen,
Naht dem Altar—Pierrot!
Die Hand, die gottgeweihte,
Zerreißt die Priesterkleider
Zu grausem Abendmahle,
Beim Blendeglanz des Goldes.
Mit segnender Geberde
Zeigt er den bangen Seelen
Die triefend rote Hostie:
Sein Herz—in blutgen Fingern—
Zu grausem Abendmahle!

12. Galgenlied
Die dürre Dirne
Mit langem Halse
Wird seine letzte
Geliebte sein.
In seinem Hirne
Steckt wie ein Nagel
Die dürre Dirne
Mit langem Halse.
Schlank wie die Pinie,
Am Hals ein Zöpfchen—
Wollüstig wird sie
Den Schelm Umhalsen,
Die dürre Dirne!

13. Enthauptung
Der Mond, ein blankes Türkenschwert
Auf einem schwarzen Seidenkissen,
Gespenstisch groß—dräut er hinab
Durch schmerzensdunkle Nacht.
Pierrot irrt ohne Rast umher

10. Theft
Ruddy, princely rubies,
Bloody drops of former glory,
Slumber in the corpses' coffers,
Below in the sepulchral tombs.
By night, with his boon companions,
Pierrot climbs down—to plunder
Ruddy, princely rubies,
Bloody drops of former glory.
But then—hairs standing on end,
Pale fear roots them in place:
Through the darkness—like eyes!—
Stare from out the corpses' coffers
Ruddy, princely rubies.

11. Red Mass
For fearsome communion,
Amid blinding glint of gold,
Amid flickering of candlelight,
To the altar comes—Pierrot!
The hand, to God once dedicated,
Rends the priestly robes
For fearsome communion,
Amid blinding glint of gold.
With benedictive gesture
He shows the anxious souls
The dripping scarlet Host:
His heart—in bloody fingers—
For fearsome communion!

12. Gallows Song
The haggard hussy
With the slender neck
Shall be his final
Mistress.
In his brain
Sticks like a nail
The haggard hussy
With the slender neck.
Slim as a pine tree,
A little braid at her neck—
Voluptuously will she
Embrace the wretch,
The haggard hussy!

13. Beheading
The moon, a shiny scimitar
Upon a black silk pillow,
Ghostly huge—it threatens down
Through anguish-darkened night.
Pierrot wanders restlessly about

Und starrt empor in Todesängsten
Zum Mond, dem blanken
Türkenschwert
Auf einem schwarzen Seidenkissen.
Es schlottern unter ihm die Knie,
Ohnmächtig bricht er jäh zusammen.
Er wähnt: es sause strafend schon

Auf seinen Sünderhals hernieder
Der Mond, das blanke Türkenschwert.

14. Die Kreuze

Heilge Kreuze sind die Verse,
Dran die Dichter stumm verbluten,

Blindgeschlagen von der Geier
Flatterndem Gespensterschwarme!
In den Leibern schwelgten Schwerter,
Prunkend in des Blutes Scharlach!

Heilge Kreuze sind die Verse,
Dran die Dichter stumm verbluten.

Tot das Haupt—erstarrt die Locken—
Fern verweht der Lärm des Pöbels.
Langsam sinkt die Sonne nieder,
Eine rote Königskrone.—
Heilge Kreuze sind die Verse!

Teil III

15. Heimweh

Lieblich klagend—ein krystallnes
Seufzen
Aus Italiens alter Pantomime,
Klingts herüber: wie Pierrot so hölzern,
So modern sentimental geworden.

Und es tönt durch seines Herzens
Wüste,
Tönt gedämpft durch alle Sinne wieder,
Lieblich klagend—ein krystallnes
Seufzen
Aus Italiens alter Pantomime.
Da vergißt Pierrot die Trauermienen!
Durch des Lichtmeers Fluten—schweift
die Sehnsucht.
Durch den bleichen Feuerschein des
Mondes,
Kühn hinauf, empor zum Heimathimmel,

Lieblich klagend—ein krystallnes
Seufzen!

And stares aloft in mortal fears
Toward the moon, the shiny scimitar

Upon a black silk pillow.
His knees shake under him,
Fainting he collapses of a sudden.
He fancies that swiftly bringing
retribution
Upon his sinner's neck, sweeps down
The moon, the shining scimitar.

14. The Crosses

Holy crosses are the verses,
On which in silence poets bleed
to death,
Blind-struck by the vultures'
Fluttering phantom swarm!
In the bodies swords were reveling,
Resplendent in the scarlet of the
blood!
Holy crosses are the verses,
On which in silence poets bleed
to death.
Dead the head—stiff the locks—
Far dispersed the noises of the crowd.
Slowly downward sinks the sun
A scarlet royal crown.—
Holy crosses are the verses!

Part III

15. Homesickness

Gently plaintive—a crystalline sighing

From Italy's ancient pantomime,
It echoes: how Pierrot so wooden,
So modern and sentimental has
become.
And there rings through the desert
of his heart,
Echoing muted through all senses,
Gently plaintive—a crystalline sighing

From Italy's ancient pantomime.
Then Pierrot forgets the mournful mien!
Through the flooding sea of light—
yearning courses.
Through the moon's pale incandescent
glow,
Audaciously upward, aloft to the
heavenly homeland,
Gently plaintive—a crystalline
sighing!

Please turn the page quietly.

16. Gemeinheit

In den blanken Kopf Cassanders,
Dessen Schreien die Luft durchzetert,
Bohrt Pierrot mit Heuchlermienen,
Zärtlich—einen Schädelbohrer!
Darauf stopft er mit dem Daumen
Seinen echten türkschen Taback
In den blanken Kopf Cassanders,
Dessen Schrein die Luft durchzetert!
Dann dreht er ein Rohr von Weichsel
Hinten in die glatte Glatze
Und behäbig schmaucht und pafft er
Seinen echten türkschen Taback
Aus dem blanken Kopf Cassanders!

17. Parodie

Stricknadeln, blank und blinkend,
In ihrem grauen Haar,
Sitzt die Duenna murmelnd,
Im roten Röckchen da.
Sie wartet in der Laube,
Sie liebt Pierrot mit Schmerzen,
Stricknadeln, blank und blinkend,
In ihrem grauen Haar.
Da plötzlich—horch!—ein Wispern!
Ein Windhauch kichert leise:
Der Mond, der böse Spötter,
Äfft nach mit seinen Strahlen—
Stricknadeln, blink und blank.

18. Der Mondfleck

Einen weißen Fleck des hellen Mondes
Auf dem Rücken seines schwarzen Rockes,
So spaziert Pierrot im lauen Abend,

Aufzusuchen Glück und Abenteuer.
Plötzlich stört ihn was an seinem Anzug,
Er beschaut sich rings und findet richtig—
Einen weißen Fleck des hellen Mondes
Auf dem Rücken seines schwarzen Rockes.
Warte! denkt er: das ist so ein Gipsfleck!
Wischt und wischt, doch—bringt ihn nicht herunter!
Und so geht er, giftgeschwollen, weiter,

Reibt und reibt bis an den frühen Morgen—
Einen weissen Fleck des hellen Mondes.

16. Nastiness

Into Cassander's shiny pate,
His screams rending the air,
Pierrot drills, with hypocritical mien,
Tenderly—a skull drill!
Thereupon, with his thumb, he plugs
His genuine Turkish tobacco
Into Cassander's shiny pate,
His screams rending the air!
Then he turns a cherry-wood tube
Into the back of the smooth baldness
And, at ease, he smokes and puffs
His genuine Turkish tobacco
From Cassander's shiny pate!

17. Parody

Knitting needles, blank and blinking,
In her graying hair,
The duenna sits murmuring,
In her little scarlet frock.
She waits in the arbor,
She loves Pierrot painfully,
Knitting needles, blanc and blinking,
In her graying hair.
Then suddenly—hark!—a whisper!
A breath of wind giggles softly:
The moon, that evil mocker,
Apes with its light-beams—
Knitting needles, blanc and blinking

18. The Moonspot

A white spot from the bright moon
Upon the back of his black jacket,

Thus does Pierrot promenade in the mellow evening,
In search of fortune and adventure.
Suddenly he's disturbed by something in his dress,
He looks himself all over and finds indeed—
A white spot from the bright moon
Upon the back of his black jacket.

Wait! Thinks he: That's a plaster spot!
Wipes and wipes, yet—cannot get it off!
And so he continues, venom swollen, on his way,
Rubs and rubs till early morning—

A white spot from the bright moon.

19. Serenade

Mit groteskem Riesenbogen
Kratzt Pierrot auf seiner Bratsche,
Wie der Storch auf einem Beine,
Knipst er trüb ein Pizzicato.
Plötzlich naht Cassander—wütend
Ob des nächtgen Virtuosen—
Mit groteskem Riesenbogen
Kratzt Pierrot auf seiner Bratsche.
Von sich wirft er jetzt die Bratsche:
Mit der delikaten Linken
Faßt den Kahlkopf er am Kragen—

Träumend spielt er auf der Glatze
Mit groteskem Riesenbogen.

19. Serenade

With grotesque, gigantic bow
Pierrot scratches on his viola,
Like a stork on one leg only,
He bleakly plucks a pizzicato.
Suddenly Cassander nears—furious
At the nocturnal virtuoso—
With grotesque, gigantic bow
Pierrot scratches on his viola.
Then away he throws the viola:
With his delicate left hand
He grabs the baldhead by the collar—
Dreaming he plays upon the baldness
With grotesque, gigantic bow.

20. Heimfahrt

Der Mondstrahl ist das Ruder,
Seerose dient als Boot:
Drauf fährt Pierrot gen Süden
Mit gutem Reisewind.
Der Strom summt tiefe Skalen
Und wiegt den leichten Kahn.
Der Mondstrahl ist das Ruder,
Seerose dient als Boot.
Nach Bergamo, zur Heimat,
Kehrt nun Pierrot zurück,
Schwach dämmert schon im Osten
Der grüne Horizont—
Der Mondstrahl ist das Ruder.

20. Homeward Journey

The moonbeam is the oar,
Water lily serves as boat:
On it Pierrot journeys southward
With goodly traveling breeze.
The current hums low-pitched scales
And rocks the fragile skiff.
The moonbeam is the oar,
Water lily serves as boat.
To Bergamo, towards home,
Pierrot is now returning,
Faintly dawns now in the east
The green horizon—
The moonbeam is the oar.

21. O alter Duft

O alter Duft aus Märchenzeit,
Berauschest wieder meine Sinne!
Ein närrisch Heer von Schelmerein
Durchschwirrt die leichte Luft.
Ein glückhaft Wünschen macht mich froh
Nach Freuden, die ich lang verachtet.
O alter Duft aus Märchenzeit,
Berauschest wieder mich!
All meinen Unmut gab ich preis;

Aus meinem sonnumrahmten Fenster
Beschau ich frei die liebe Welt
Und träum hinaus in selge Weiten...

O alter Duft—aus Märchenzeit!

21. Oh Ancient Scent

Oh ancient scent of legends' days,
You intoxicate again my sense!
A jesting host of rogueries
Swirls through the levitating air.
I'm cheered by happy hopes
For joys which long I had despised.
Oh ancient scent of legends' days,
You intoxicate me once again!
All my discouragement did I surrender;
From my sun-rimmed window
Free I now behold the lovely world
And send my dreams to blissful reaches...
Oh ancient scent—of legends' days!

Philipp Naegele's translation of *Pierrot Lunaire* is included in his recent book, *Marlboro Music: German Vocal Texts in Translation, An Anthology*. © Philipp Naegele, Marlboro School of Music, Inc.

ARTISTS

Boston Symphony Chamber Players



One of the world's most distinguished chamber music ensembles sponsored by a major symphony orchestra and made up of that orchestra's principal players, the Boston Symphony Chamber Players include the Boston Symphony's first-desk string, woodwind, and brass players. Founded in 1964 during Erich Leinsdorf's tenure as BSO music director, the Chamber Players can perform virtually any work within the vast chamber music literature; they can expand their range of repertory by calling upon other BSO members or enlisting the services of such distinguished artists as BSO Music Director James Levine (as both pianist and conductor), or pianists Emanuel Ax, Jonathan Biss, and André Previn. The Chamber Players' activities include an annual four-concert series in Boston's Jordan Hall at the New England Conservatory of Music, regular appearances at Tanglewood, and a busy touring schedule. In addition to appearances throughout the United States, the group has performed in Europe and Japan on numerous occasions; they have also toured to South America and the Soviet Union. Among the Chamber Players' recordings on Nonesuch are the Beethoven Septet and Schubert Octet; Smetana's G major piano trio and Dvořák's string sextet; the Brahms string quintets; John Harbison's *Words from Paterson* with baritone Sanford Sylvan; a Copland album with pianist Gilbert Kalish, and a disc of music by Leon Kirchner. For Philips the ensemble has recorded the quintets for clarinet and strings by Mozart and Brahms with former BSO principal clarinet, the late Harold Wright. Deutsche Grammophon has reissued, on a single compact disc, the Chamber Players' recordings of Stravinsky's Octet for Winds, *Pastorale*, *Ragtime*, and Concertino for Twelve Instruments, and Johann Strauss waltzes as arranged for chamber ensemble by Schoenberg, Berg, and Webern.

James Levine



The 2005-06 season is James Levine's second as Music Director of the Boston Symphony Orchestra. Named Music Director Designate in October 2001, he is the orchestra's fourteenth music director since the BSO's founding in 1881, and the first American-born conductor to hold that position. Highlights of his twelve BSO programs for 2005-06 (three of which also go to Carnegie Hall in New York) include a season-opening all-French program celebrating the BSO's longstanding tradition of performing the French orchestral repertoire; historic works by Bartók, Debussy, Dutilleux, and Stravinsky given their world or American premieres by the BSO in the course of the past century; newly commissioned works from Elliott Carter, Jonathan Dawe, and Peter Lieberson; and five of eleven programs (to be divided between the BSO's 2005-06 and 2006-07 seasons) juxtaposing works by Beethoven and Schoenberg. Also in 2005-06, Mr. Levine appears as both pianist and conductor in a Beethoven/Schoenberg program with the Boston Symphony Chamber Players and will lead the BSO on tour in Chicago, Newark, Philadelphia, and Washington, D.C. Last summer at Tanglewood, Mr. Levine led concerts with the Boston Symphony Orchestra and the Tanglewood Music Center Orchestra, and worked with the TMC's Conducting and Vocal Fellows in classes devoted to orchestral repertoire, Lieder, and opera. Maestro Levine made his BSO debut in April 1972; he has since led the orchestra in repertoire ranging from Haydn, Mozart, Schumann, Brahms, Dvořák, Verdi, Mahler, and Debussy to music of Babbitt, Cage, Carter, Harbison, Ligeti, Sessions, and Wuorinen. James Levine is also Music Director of the Metropolitan Opera, where, in the thirty-four years since his debut there, he has developed

a relationship with that company unparalleled in its history and unique in the musical world today. All told at the Met he has led more than 2,000 performances of 80 different operas. His 2005-06 Met season includes a special Opening Night Gala, a new production of Donizetti's *Don Pasquale*, revivals of *Così fan tutte*, *Falstaff*, *Fidelio*, *Lohengrin*, *Parsifal*, and *Wozzeck*, and, to close the season, a gala concert honoring departing general manager Joseph Volpe, as well as three concerts each at Carnegie with the MET Orchestra and MET Chamber Ensemble. Also this season at Carnegie, he celebrates Milton Babbitt's ninetieth birthday in May with a program made entirely of that composer's music. Mr. Levine inaugurated the "Metropolitan Opera Presents" television series for PBS in 1977, founded its Young Artist Development Program in 1980, returned Wagner's complete *Der Ring des Nibelungen* to the repertoire in 1989 (in the Met's first integral cycles in 50 years), and reinstated recitals and concerts with Met artists at the opera house—a former Metropolitan tradition. Expanding on that tradition, he and the MET Orchestra began touring in concert in 1991, and have since performed around the world. Outside the United States, Mr. Levine's activities are characterized by his intensive and enduring relationships with Europe's most distinguished musical organizations, especially the Berlin Philharmonic, the Vienna Philharmonic, and the summer festivals in Salzburg and Bayreuth. He was music director of the UBS Verbier Festival Orchestra from its founding in 2000 and, before coming to Boston, was chief conductor of the Munich Philharmonic from 1999 to 2004. In the United States he led the Chicago Symphony Orchestra for twenty summers as music director of the Ravinia Festival and was music director for six summers of the Cincinnati May Festival. Besides his many recordings with the Metropolitan Opera and the MET Orchestra, he has amassed a substantial discography with such leading ensembles as the Berlin Philharmonic, Chicago Symphony, London Symphony, Philharmonia Orchestra, Munich Philharmonic, Dresden Staatskapelle, Philadelphia Orchestra, and Vienna Philharmonic. Over the last thirty years he has made more than 200 recordings of works ranging from Bach to Babbitt. Maestro Levine is also active as a pianist, performing chamber music and in collaboration with many of the world's great singers.

Anja Silja



A native of Berlin, Anja Silja began her vocal studies at the age of six and gave her first performance at that city's Titania Palace at age ten, marking the beginning of a long and distinguished career both at home and abroad. She made her stage debut at sixteen in Braunschweig as Rosina in *The Barber of Seville*. In 1960 she was invited to Bayreuth, where she made her debut as Senta in *Der fliegende Holländer* and then continued to perform in Wieland Wagner's productions until 1967, singing Elisabeth, Venus, Eva, Elsa, and Freia —roles she has also performed at major opera houses throughout the world. From the beginning of her career, Ms. Silja sang a large and varied repertoire encompassing virtually all the major soprano roles in opera. She was highly acclaimed for her portrayal of Emilia Marty in Janáček's *The Makropulos Case* in Vienna, Zürich, Barcelona, Aix-en-Provence, Hamburg, and at Glyndebourne Festival Opera. She sang Elsa in *Lohengrin* and Kostelnička in Janáček's *Jenůfa* at Glyndebourne and Zurich, at Covent Garden, and at the Metropolitan Opera in New York; the Nurse in Strauss's *Die Frau ohne Schatten* in Zurich, Vienna, and Paris; and Salome at Covent Garden, Hamburg, and Lyric Opera of Chicago. Other performances include Schoenberg's *Erwartung* and Kurt Weill's *The Seven Deadly Sins* at the New Israeli Opera and Stuttgart State Opera, and the title role in Berg's *Lulu* at the Deutsche Oper am Rhein in Düsseldorf. Guest appearances in New York have included Glyndebourne Festival Opera's production of *The Makropulos Case*, and Act II of *Jenůfa* in a concert version at Carnegie Hall with the Philadelphia Orchestra under Simon Rattle. She made her debut as an opera producer

Boston Symphony Orchestra concertmaster Malcolm Lowe performs on a Stradivarius violin loaned to the orchestra in memory of Mark Reindorf.

in Brussels with a production of *Lohengrin*. Ms. Silja, has worked with many of the world's great conductors, including Bruno Bartoletti, Karl Böhm, Pierre Boulez, Silvain Cambreling, André Cluytens, Andrew Davis, Christoph von Dohnányi, Otto Klemperer, Hans Knappertsbusch, Antonio Pappano, Simon Rattle, Wolfgang Sawallisch, Georg Solti, and Franz Welser-Möst. This season, she has appeared in Janáček's *Osud* at the Vienna State Opera, *The Makropulos Case* in Berlin, *Jenůfa* in Barcelona, *Lulu* in Munich, and *Jenůfa* and *The Makropulos Case* in Lyon. Other recent highlights include Schoenberg's *Erwartung* in Berlin, Madrid, and at the Verbier Festival with James Levine (she repeats *Erwartung* with Levine and the MET Orchestra at Carnegie Hall next weekend); a concert version of *Elektra* in London and Berlin; *Jenůfa* at the Deutsche Oper Berlin; Poulenc's *Dialogues des Carmélites* in Hamburg and at La Scala; and the roles of Herodias in *Salome* and Countess Geschwitz in *Lulu* at the Opéra-Bastille in Paris. Her extensive discography includes recordings of *Der fliegende Holländer*, *Lohengrin*, *Tannhäuser*, Fricka in *Der Ring des Nibelungen*, *Lulu*, *Wozzeck*, *Erwartung*, *The Makropulos Case*, and the major works of Kurt Weill.

Ben Heppner



A native of British Columbia, Ben Heppner performs frequently with the Metropolitan Opera, Royal Opera Covent Garden, Vienna State Opera, Opéra National de Paris, and Lyric Opera of Chicago, as well as with the world's leading orchestras and in the most prestigious recital venues. Now an exclusive recording artist for Deutsche Grammophon, he has released "Airs Français" and a disc of Tosti songs entitled "Ideale" for that label, and appears in the Deutsche Grammophon DVDs of Metropolitan Opera performances of *Fidelio* and *Tristan und Isolde*. In the current season he records Siegfried's and Siegmund's solos from Wagner's *Ring* with the Dresden Staatskapelle, and returns to the Berlin State Opera for *Die Meistersinger* with Daniel Barenboim, to the Met for *Lohengrin*, *Fidelio*, and his first *Parsifal*, all with James Levine conducting, and to Covent Garden as Calaf in *Turandot*. Recital engagements take him to Kansas City, Missouri, Ottawa, Ontario, and Madison, Wisconsin. He adds two new pieces to his concert repertoire: Beethoven's *Missa Solemnis*, which he performed this past week with James Levine and the Boston Symphony Orchestra, and Elgar's *Dream of Gerontius* with the London Symphony and Sir Colin Davis. He also joins Deborah Voigt for a program of German romantic opera arias and duets in New York and Berlin. Recent career highlights have included the title role of *Otello* to open the Met's 2004-05 season, Mahler's Eighth Symphony to open James Levine's tenure as BSO Music Director, returns to the Paris Opera for *Tristan und Isolde* and to Covent Garden for *Otello*, participation in Lyric Opera of Chicago's 50th Anniversary Gala, Aeneas in a new Met production of Berlioz's *Les Troyens*, *Tristan und Isolde* at the Met, *Die Meistersinger* with the Paris Opera, *Peter Grimes* at Covent Garden, *Lohengrin* with the Bavarian State Opera, his Berlin State Opera debut in *Tristan und Isolde*, and concert performances of *Fidelio* with James Levine and the Munich Philharmonic and *Les Troyens* with the London Symphony Orchestra at the BBC Proms. He has also appeared at San Francisco Opera, La Scala, the Teatro Colón, and the Bolshoi Theatre, among many others. Other roles include Bolcom's McTeague, Huon in *Oberon*, Canio in *Pagliacci*, and the title role in Dvořák's *Dmitri*. Mr. Heppner's orchestral repertoire includes works by Mahler, Schoenberg, Kodály, Britten, and Verdi, in appearances with the major orchestras and conductors on both sides of the Atlantic. His award-winning discography includes numerous solo discs, and complete opera recordings of *Lohengrin*, *Die Meistersinger von Nürnberg*, *Rusalka*, *Der fliegende Holländer*, and *Ariadne auf Naxos*, among others. Ben Heppner made his Boston Symphony debut in November 1994, as soloist under James Levine in Mahler's *Das Lied von der Erde* (which he sang again with the BSO under Seiji Ozawa in October/November 1998 in Boston and New York).

COMING CONCERTS . . .

PRE-CONCERT TALKS: The BSO offers Pre-Concert Talks in Symphony Hall prior to all BSO subscription concerts and Open Rehearsals. Free to all ticket holders, these half-hour talks begin at 6:45 p.m. prior to evening concerts, at 12:15 p.m. prior to Friday-afternoon concerts, at 1:45 p.m. prior to Sunday-afternoon concerts, and one hour before the start of each Open Rehearsal.

Wednesday, January 25, at 7:30 p.m.
(Open Rehearsal)
Thursday 'B'—January 26, 8-9:55
Friday 'B'—January 27, 1:30-3:25
Saturday 'A'—January 28, 8-9:55
Tuesday 'B'—January 31, 8-9:55

BERNARD HAITINK conducting
RICHARD GOODE, piano

RAVEL	*Alborada del gracioso*
MOZART	Piano Concerto No. 23 in A, K.488
DEBUSSY	*Prélude à l'Après-midi d'un faune*
ROUSSEL	Symphony No. 3

Thursday, February 2, at 10:30 a.m.
(Open Rehearsal)
Thursday 'D'—February 2, 8-9:35
Friday Evening—February 3, 8-9:35
Saturday 'A'—February 4, 8-9:35

BERNARD HAITINK conducting

MAHLER	Symphony No. 6

Thursday 'C'—February 9, 8-10:25
Friday 'A'—February 10, 1:30-3:55
Saturday 'B'—February 11, 8-10:25
James Levine Series—Sunday, February 12, 3-5:25
Tuesday 'B'—February 14, 8-10:25

JAMES LEVINE conducting
JONATHAN BISS, piano
MIRIAM FRIED, violin
RALPH KIRSHBAUM, cello

ALL-BEETHOVEN PROGRAM	Symphony No. 2 Triple Concerto for piano, violin, and cello Symphony No. 7

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Thursday, February 16, at 10:30 a.m.
(Open Rehearsal)
Thursday 'C'—February 16, 8-10:10
Friday 'B'—February 17, 1:30-3:40
Saturday 'A'—February 18, 8-10:10
Tuesday 'C'—February 21, 8-10:10

JAMES LEVINE conducting

ALL-SCHOENBERG PROGRAM	Five Pieces for Orchestra Variations for Orchestra *Pelleas und Melisande*

Thursday 'A'—February 23, 8-10:15
Friday Evening—February 24, 8-10:15
Saturday 'B'—February 25, 8-10:15

JAMES LEVINE conducting
KARITA MATTILA, soprano (Tove)
LORRAINE HUNT LIEBERSON, mezzo-soprano (Wood Dove)
JOHAN BOTHA, tenor (Waldemar)
PAUL GROVES, tenor (Klaus Narr)
ALBERT DOHMEN, bass-baritone (Peasant)
WALDEMAR KMENTT, tenor (Speaker)
TANGLEWOOD FESTIVAL CHORUS, JOHN OLIVER, conductor

SCHOENBERG	*Gurrelieder*

James Levine Series—Wednesday, March 1, 8-10:10
Thursday 'A'—March 2, 8-10:10
Friday 'A'—March 3, 1:30-3:40
Saturday 'A'—March 4, 8-10:10

JAMES LEVINE conducting
CHRISTINE BREWER, soprano
JILL GROVE, mezzo-soprano
CLIFTON FORBIS, tenor
ALBERT DOHMEN, bass-baritone
TANGLEWOOD FESTIVAL CHORUS, JOHN OLIVER, conductor

SCHOENBERG	Chamber Symphony No. 1 (full orchestra version)
BEETHOVEN	Symphony No. 9

Programs and artists subject to change.

SYMPHONY HALL INFORMATION

FOR SYMPHONY HALL CONCERT AND TICKET INFORMATION, call (617) 266-1492. For Boston Symphony concert program information, call "C-O-N-C-E-R-T" (266-2378).

THE BOSTON SYMPHONY performs ten months a year, in Symphony Hall and at Tanglewood. For information about any of the orchestra's activities, please call Symphony Hall, or write the Boston Symphony Orchestra, Symphony Hall, Boston, MA 02115.

THE BSO'S WEB SITE (www.bso.org) provides information on all of the orchestra's activities at Symphony Hall and at Tanglewood, and is updated regularly. In addition, tickets for BSO concerts can be purchased online through a secure credit card transaction.

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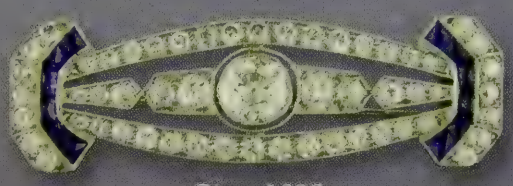
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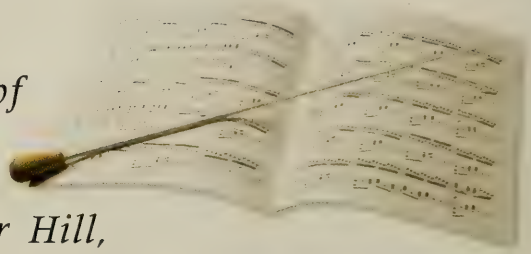


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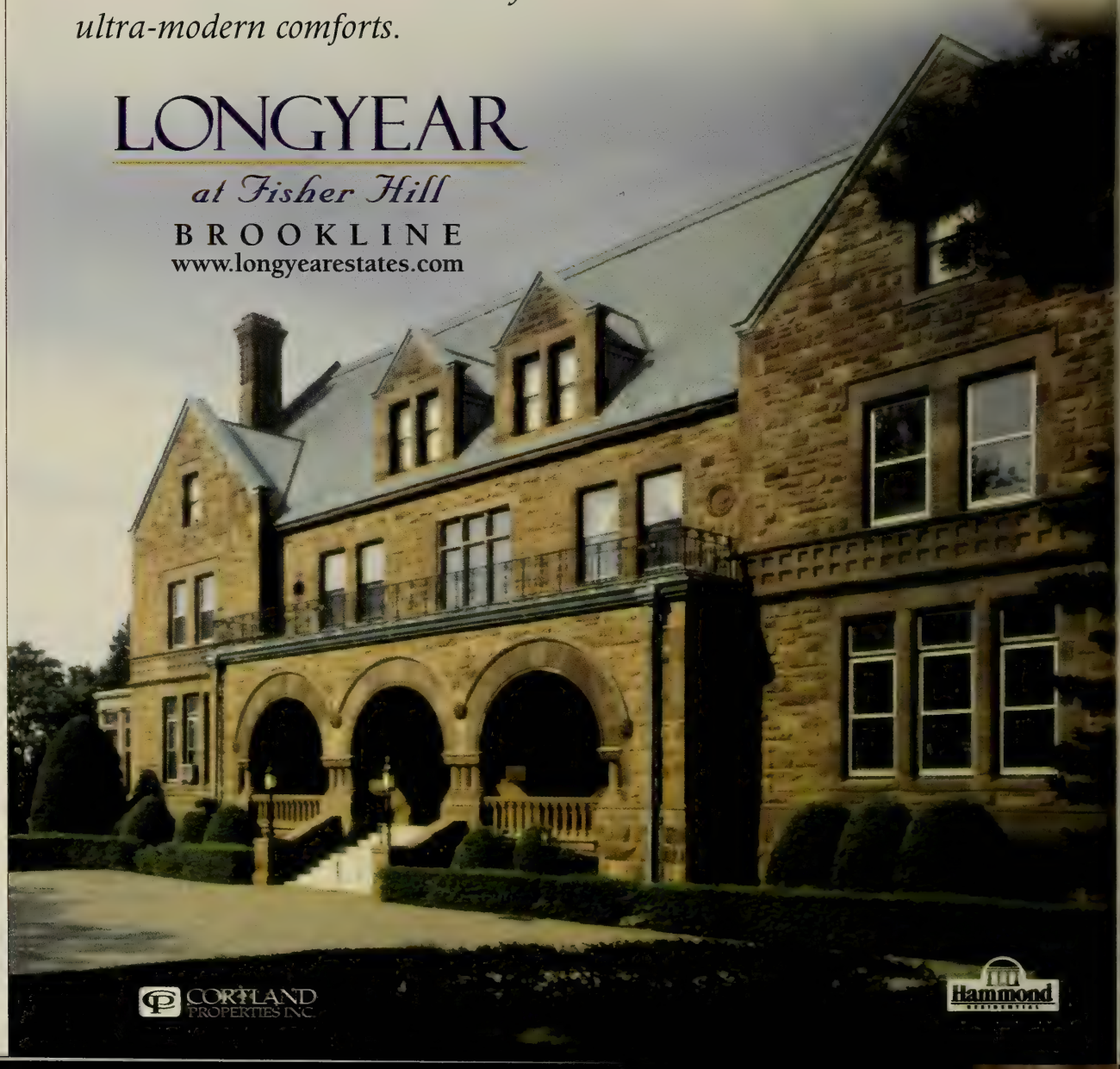
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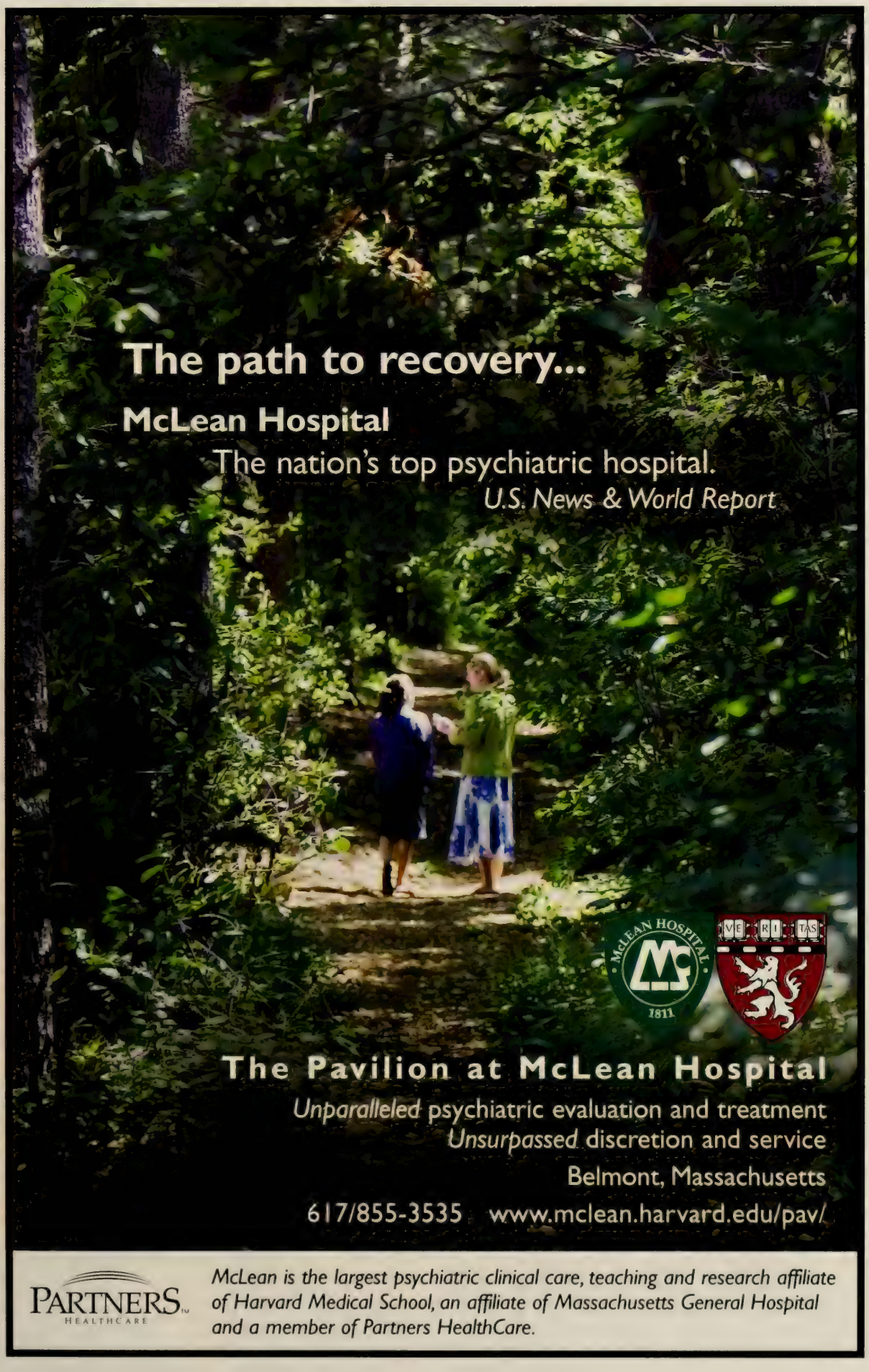
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This week's Pre-Concert Talks are given by Elizabeth Seitz of The Boston Conservatory.

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BSO

From the Library of James Levine

In conjunction with his programs here this season, a selection of materials from the personal library of BSO Music Director James Levine is being displayed on a rotating basis in the Massachusetts Avenue corridor of Symphony Hall, along with relevant memorabilia from the BSO Archives. The items currently on display from Maestro Levine's library have been chosen in connection with the Levine/BSO Beethoven/Schoenberg cycle; these include a first-edition score (in its original version for string sextet) of Schoenberg's *Verklärte Nacht*; a first-edition score of Beethoven's Symphony No. 2; a photocopy of the autograph manuscript, held by the Pierpont Morgan Library in New York, of Schoenberg's *Pierrot Lunaire*; a score of the piano reduction by Alban Berg of Schoenberg's *Gurrelieder*; a facsimile of the autograph manuscript of Beethoven's song cycle *An die ferne Geliebte*, and a facsimile of the autograph manuscript of Beethoven's Ninth Symphony.

"Schoenberg on Display" in the Cabot-Cahners Room of Symphony Hall

A traveling exhibition from the Arnold Schoenberg Center curated by the composer's son and daughter, Lawrence A. Schoenberg and Nuria Schoenberg Nono, is on display in the Cabot-Cahners Room on the first-balcony level of Symphony Hall through Saturday, March 4. Utilizing a 78-minute audio CD and multiple "Small Theaters," the exhibition offers a many-faceted picture of the life and works of Arnold Schoenberg, including text, music, and documentary reproductions with recorded narration. The "Small Theaters," each a set of three panels, are a visual component to complement the audio selections on the accompanying CD. Each visitor is provided a CD-player with a CD in the language of his or her choice; these are available at the coat-check desk, first-balcony left, outside the Cabot-Cahners Room. The recording includes narration, musical examples, and historical voice recordings. Also part of the exhibit are musical scores, books, photograph albums, recordings by and about Schoenberg, several of Schoenberg's self-portraits, and an "Arnold Schoenberg Portrait Gallery" (the latter on display in the corridor, audience-left, on the orchestra level of Symphony Hall). The presentation of this exhibit in Symphony Hall is supported in part by funds from the National Endowment for the Arts.

Beethoven, Schoenberg, and the BSO's Online Conservatory

In conjunction with the Boston Symphony Orchestra's 2005-06 Beethoven/Schoenberg programs (which began January 19-21 with Beethoven's *Missa Solemnis* and conclude March 1-4 with Schoenberg's Chamber Symphony No. 1 and Beethoven's Symphony No. 9), a new Online Conservatory at www.bso.org explores all of the works to be performed by James Levine and the BSO in this series, including the Boston Symphony Chamber Players program of Sunday, January 22. Developed in partnership with North-

Individual tickets are on sale for all concerts in the BSO's 2005-2006 season. For specific information on purchasing tickets by phone, online, by mail, or in person at the Symphony Hall box office, please see page 63 of this program book.

eastern University, the BSO's Online Conservatory offers music lovers an opportunity to explore fascinating dimensions of the orchestra's performances through the power of the internet. There are biographies of both composers as well as other historical and cultural material, all in a multimedia setting featuring spoken narratives, photographs, music, and interactive modules.

Beethoven's *Missa Solemnis*, Symphony No. 2, and Symphony No. 9, as well as Schoenberg's *Gurrelieder*, *Pierrot Lunaire*, Opus 11 Piano Pieces, Five Pieces for Orchestra, Variations for Orchestra, and *Pelleas und Melisande*, are among the works examined in depth, with both on-screen and audio musical examples augmenting and enhancing the descriptive background information. The interactive modules include a timeline of artwork by Schoenberg, who was a noted painter and whose friends included many of the most important German artists of the early twentieth century, as well as an interactive examination of the basic premises of Schoenberg's twelve-tone system.

To access the Online Conservatory, go to www.bso.org/conservatory. The BSO's website, www.bso.org, is powered by EMC Corporation.

Focus on Schoenberg at the Goethe-Institut Boston, February 1-22

Also in conjunction with the BSO's ongoing Beethoven/Schoenberg project, the Goethe-Institute Boston, in collaboration with the Boston Symphony Orchestra, is presenting a series of four lectures on different aspects of Arnold Schoenberg's richly diverse creative life. The lectures—all free and open to the public—are scheduled for Wednesday nights in February, all at 6:30 p.m. at the Goethe Institute, 170 Beacon Street, in Boston. On February 1, the week of Bernard Haitink's BSO performances of Mahler's Sixth Symphony, Columbia University Professor and eminent Second Viennese School scholar Walter Frisch will speak on Schoenberg and Mahler. On February 8, Arnold Schoen-

On Display in Symphony Hall

This season's BSO Archives exhibit marks the 125th anniversary of the Boston Symphony Orchestra. In addition to the many important photographs, letters, and scores from the BSO Archives that fill the exhibit cases throughout Symphony Hall to document the BSO's founding in 1881 and its 125-year history, the BSO has received on loan from the Library of Congress's Music Division the original manuscript scores for two pieces closely associated with the BSO—Béla Bartók's Concerto for Orchestra, commissioned by the Koussevitzky Music Foundation and given its world premiere by Serge Koussevitzky and the BSO on December 1, 1944; and Henri Dutilleux's Symphony No. 2, commissioned jointly by the BSO and the Koussevitzky Music Foundation and given its world premiere by the BSO under Charles Munch on December 11, 1959. Also among the important artifacts on display throughout the season are the original manuscript of Igor Stravinsky's *Symphony of Psalms* (a BSO 50th-anniversary commission) and the score of Beethoven's *Missa Solemnis*, just recently returned to the BSO, that was used for Symphony Hall's inaugural concert on October 15, 1900.



Shown here is a plaster relief of a Bacchic procession mounted originally in Symphony Hall in the early 1900s, then taken down in the early 1980s and left to languish in Symphony Hall's basement for more than twenty years. The restoration of the plaster relief by Carol Snow and Nina Vinogradskaya and its reinstallation by Mystic Scenic Studios were made possible through a gift from Deborah M. Hauser.

berg's former student and personal assistant Richard Hoffman will speak on Schoenberg as teacher. On February 15, the German Schoenberg scholar and Arizona State University Professor Sabine Feisst will speak on Schoenberg in America. The series will culminate on February 22 with a discussion featuring Arnold Schoenberg's children, Lawrence A. Schoenberg and Nuria Schoenberg Nono, moderated by Christian Meyer, Director of the Schoenberg Center in Vienna, Austria. In addition to the lecture, each evening will feature performances of Schoenberg's innovative solo piano music as performed by piano students from the New England Conservatory of Music—to encompass the entirety of Schoenberg's solo piano music over the course of the four evenings. For further information, please call the Goethe Institute at (617) 262-6050.

"Beethoven, Schoenberg, and the Legacy of the Ninth": A Symposium at Harvard University, Monday, February 27

Also in connection with the BSO's Beethoven/Schoenberg series, Harvard University and the Boston Symphony Orchestra will present a symposium entitled "Beethoven, Schoenberg, and the Legacy of the Ninth" on Monday, February 27, beginning at 1 p.m. at Paine Hall on the Harvard University campus. The first portion of the symposium will feature talks by David Levy of Wake Forest University and Eliott Gyger and Karen Painter of Harvard University, who will speak about Beethoven's Ninth Symphony and its immeasurable political and socio-cultural impact. The second portion will feature Joseph Auner of SUNY Stony Brook, Christian Meyer, Director of the Arnold Schoenberg Center in Vienna, and Severine Neff of the University of North Carolina speaking on Arnold Schoenberg's specific responses to the legacy of Beethoven. The symposium will close with a panel discussion moderated by Harvard University musicologist Anne Shreffler devoted to contemporary musicians' perspectives on the legacies of both Schoenberg and Beethoven. Panelists will include the acclaimed, Harvard-based pianist Robert Levin, composer Julian Anderson also of Harvard, and BSO Music Director James Levine. The symposium is free and open to the public. For further details, please visit www.bso.org.

The Raymond C. and Joan C. Green Concert, Saturday, January 28, 2006

The Saturday-night concert is supported by a generous gift from Joan Green in honor of the twentieth anniversary of her marriage to Raymond Green. The Boston Symphony Orchestra gratefully acknowledges Joan and Ray for this important support.

After moving to Boston from California and Florida in the '60s and '70s, the Greens became interested in the Boston Symphony when a friend leaving Boston offered them her special seats. Hearing the music and feeling the warmth of Symphony Hall, the Greens became regular subscribers. Ray occupies the seat in Symphony Hall that Joan endowed on the occasion of Ray's sixtieth birthday, and he buys extra tickets so that other friends and family can enjoy the concerts. The Greens were active for a number of years in Project STEP (String Training and Educational Program for Students of Color), a program sponsored in part by the BSO that prepares highly talented students of color for careers in the classical music profession. In addition to the Boston Symphony, Ray and Joan are active in and support environmental issues, libraries, and educational and athletic organizations for minority youth.

Pre-Concert Talks

Pre-Concert Talks available free of charge to BSO ticket holders precede all Boston Symphony concerts and Open Rehearsals, starting at 6:45 p.m. prior to evening concerts, 12:15 p.m. prior to Friday-afternoon concerts, one hour before the start of morning and evening Open Rehearsals, and at 1:45 p.m. prior to Sunday-afternoon concerts. Given by a variety of distinguished speakers from Boston's musical community, these informative half-hour talks include recorded examples from the music being performed. This week, Elizabeth Seitz of The Boston Conservatory discusses Ravel, Mozart, Debussy, and Roussel. In the weeks ahead, Hugh Macdonald of Washington University in St. Louis discusses Mahler's Sixth Symphony (February 2-4), BSO Director

A view from abroad.

Mr. & Mrs. Galen Stone, Fox Hill Village residents



India, Cyprus, and France are a few of the countries Galen and Anne Stone called "home" during their thirty-four years with the American Foreign Service. Their appreciation of the world's many cultures is the most precious momento the Stones brought back with them to the states.

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of Program Publications Marc Mandel discusses music of Beethoven (February 9-14), and BSO Publications Associate Robert Kirzinger and Marc Mandel discuss music of Schoenberg (February 16-21).

BSO Members in Concert

Founded by BSO cellist Jonathan Miller, the Boston Artists Ensemble celebrates its 25th anniversary season in 2005-06. The ensemble performs Mozart's String Quintet in C, K.515, Tchaikovsky's *Souvenir de Florence*, and a "mystery piece" on Friday, January 27, at 8 p.m. at the Peabody-Essex Museum in Salem, and on Sunday, January 29, at 2:30 p.m. at Trinity Church in Newton Centre. Joining Mr. Miller for these performances are BSO members Victor Romanul and Tatiana Dimitriades, violins, Edward Gazouleas and Kazuko Matsusaka, violas, and Owen Young, cello. Tickets are $24, with discounts for seniors and students. For more information, visit www.bostonartistsensemble.org or call (617) 964-6553.

Founded by BSO percussionist Frank Epstein, Collage New Music performs Marti Epstein's *Private Fantasy Booth*, David Rakowski's *Dances in the Dark*, Gunther Schuller's *Paradigm Exchanges*, and Peter Childs's *Tableaux I* on Monday, January 30, at 8 p.m. at the Longy School of Music. Tickets are $20, discounted for seniors, free for students, and available at the door or by calling (617) 325-5200. For more information, visit www.collagenewmusic.org.

BSO Assistant Personnel Manager Bruce Creditor, clarinet, will be heard in recital with pianist David Hagan on Sunday, February 5, at 2 p.m. at the Unitarian Church of Sharon. The program includes sonatas by Bernstein, Poulenc, and Brahms, and the world premiere of *Hidden Reflections* by TMC alumnus Lior Navok. For ticket information and directions, call the Sharon Performing Artists Association at (781) 784-2941.

BSO violist Michael Zaretsky, with pianist Sally Pinkas, gives a free faculty on Monday, February 6, at 8 p.m., at the Longy School of Music in Cambridge, 1 Follen Street. The program includes the viola sonatas of Martinů and Honegger, Schumann's *Märchenbilder* for viola and piano, and Shostakovich's Sonata for viola and piano, Opus 147.

Ronald Knudsen leads the New Philharmonia Orchestra on Saturday, February 11, at 8 p.m. at the Sorenson Center, Babson College, and on Sunday, February 12, at 3 p.m. at First Baptist Church in Newton. The program includes the Overture to Mozart's *The Magic Flute*, David Kechley's *Images, Interactions and Incantations*, and Beethoven's Piano Concerto No. 5, *Emperor*, with soloist Indrek Laul. Tickets are $25, with discounts for seniors and students, and may be ordered online at www.newphil.org or by calling (617) 527-9717.

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JAMES LEVINE ON THE BSO'S BEETHOVEN/SCHOENBERG CYCLE

The BSO's Beethoven/Schoenberg programs this season begin January 19-21 with Beethoven's "Missa Solemnis," continue with the Boston Symphony Chamber Players concert here on Sunday, January 22, and then resume February 9 through March 4 with an all-Beethoven program (February 9-14), an all-Schoenberg program (February 16-21), Schoenberg's "Gurrelieder" (February 23-25), and Schoenberg's Chamber Symphony No. 1 paired with Beethoven's Symphony No. 9 (March 1-6).

Boston Symphony Music Director James Levine spoke with BSO Director of Program Publications Marc Mandel about this extraordinary programming initiative, which is unique in the orchestra's history.

MM: *This juxtaposition of Beethoven and Schoenberg is so entirely different from any previous programming the BSO has ever done. Why are you doing it?*

JL: For every conceivable reason. Beethoven and Schoenberg are so much alike, the two of them; and they are so different from one another. The problems they had to solve, while individual, are amazingly similar, and the position they occupy in their different centuries is *so* similar. But the underlying reason—I think probably the reason that it occurred to me in the first place—was a particular characteristic in Beethoven that doesn't come again until Schoenberg, namely, the characteristic of the musical language changing to such an extraordinary degree.

What is revealed when we do this juxtaposition of Beethoven and Schoenberg is how each of them takes what exists already—the musical language inherited from their predecessors (Haydn, Mozart, and Schubert in Beethoven's case; and not only Beethoven, but also Bach, Brahms, and Wagner in Schoenberg's case)—and writes even better masterpieces with it, and then heads down this inevitable track where it changes, as it did for them both. Obviously there were other composers, like Berlioz and Wagner, who made a huge impact in the sense of creating something "new," but when it came to taking the already existing musical language and truly changing it in a way that no one else did in the nineteenth and twentieth centuries, Beethoven and Schoenberg are unquestionably the pivotal figures.

Just consider, in Beethoven's case, the language of the Opus 20 Septet, Opus 1 piano trios, Opus 2 piano sonatas, and Opus 5 cello sonatas eventually becoming the Opus 131 string quartet, the *Grosse Fuge*, the Opus 102 cello sonatas, and the last sonatas for solo piano. For Schoenberg, *Verklärte Nacht*, *Pelleas und Melisande*, and the *Gurrelieder* give way first to the Five Orchestral Pieces and *Pierrot Lunaire*, and eventually to the Violin Concerto, the Variations for Orchestra, and *Moses und Aron*. You just don't find this happening to this degree in Mendelssohn, Schumann, Weber, or any of the composers who come between Beethoven and Schoenberg in the German-Austrian musical heritage. In none of the others did the musical language evolve so radically and amazingly over the course of their individual output.

MM: *What guided your general choice of repertoire in making these programs?*

JL: For me, making these programs was really no different from the way I always put programs together: the aim is to make combinations that are as stimulating as possible, provide the best context for the expression of each work so the audience can hear and experience it deeply, and also provide a maximum of contrast in moving from one work to another.

I did a similar cycle of Beethoven/Schoenberg programs—seven of them—in 2002-03 with the Munich Philharmonic, and it was because there was so much excitement and comprehension that I thought we could do it even better here in Boston. So now we've made the cycle larger, spreading it across two seasons to include ten orchestral programs, a chamber program with the Boston Symphony Chamber Players, and, if everything works

THE JAMES LEVINE/BOSTON SYMPHONY ORCHESTRA
BEETHOVEN/SCHOENBERG CYCLE
2005-2006

BOSTON SYMPHONY ORCHESTRA
JAMES LEVINE, Music Director

January 19, 20, and 21, 2006
with DEBORAH VOIGT, JILL GROVE, BEN HEPPNER, and RENÉ PAPE, soloists; TANGLEWOOD FESTIVAL CHORUS, JOHN OLIVER, conductor

BEETHOVEN *Missa Solemnis*

January 22, 2006
BOSTON SYMPHONY CHAMBER PLAYERS
JAMES LEVINE, pianist and conductor
with ANJA SILJA, soprano; BEN HEPPNER, tenor

BEETHOVEN *An die ferne Geliebte,* for tenor and piano
BEETHOVEN Quintet in E-flat for piano and winds, Op. 16
SCHOENBERG Six Little Piano Pieces, Op. 19
SCHOENBERG *Pierrot Lunaire*

February 9, 10, 11, 12, and 14, 2006
with JONATHAN BISS, piano; MIRIAM FRIED, violin; RALPH KIRSHBAUM, cello

ALL-BEETHOVEN PROGRAM
Symphony No. 2
Triple Concerto for piano, violin, and cello
Symphony No. 7

February 16, 17, 18, and 21, 2006

ALL-SCHOENBERG PROGRAM
Five Pieces for Orchestra
Variations for Orchestra
Pelleas und Melisande, Symphonic poem

February 23, 24, and 25, 2006
with KARITA MATTILA (Tove), LORRAINE HUNT LIEBERSON (Wood Dove), JOHAN BOTHA (Waldemar), PAUL GROVES (Klaus Narr), ALBERT DOHMEN (Peasant), and WALDEMAR KMENTT (Speaker), soloists; TANGLEWOOD FESTIVAL CHORUS, JOHN OLIVER, conductor

SCHOENBERG *Gurrelieder*

March 1, 2, 3, and 4, 2006
with CHRISTINE BREWER, JILL GROVE, CLIFTON FORBIS, and ALBERT DOHMEN, soloists; TANGLEWOOD FESTIVAL CHORUS, JOHN OLIVER, conductor

SCHOENBERG Chamber Symphony No. 1, Op. 9b (version for full orchestra)
BEETHOVEN Symphony No. 9

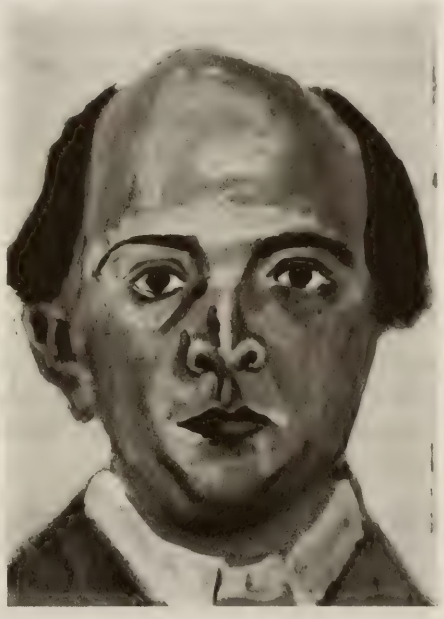
PROGRAMS IN 2006-07 TO INCLUDE

BEETHOVEN Symphony No. 5, Piano Concerto No. 4, Violin Concerto, *Grosse Fuge* (arranged for string orchestra), *Fidelio, Ah! perfido* (concert aria for soprano and orchestra)

SCHOENBERG Piano Concerto, Violin Concerto, *Verklärte Nacht, Moses und Aron, Erwartung* (monodrama for soprano and orchestra)

out the way I'm hoping, some chamber music alongside the other programs in the second year.

In Munich these programs just lifted off, with a kind of life of their own; and I'll be surprised if the music lovers in this city don't find all of this to be a wonderful experience. They'll be getting a whole array of unbelievably exciting pieces that they haven't had before, and my main hope is that they can come and have an exciting time.



Schoenberg's "Blue Self-Portrait," 1910

MM: *How did you go about choosing the specific pieces for each composer?*

JL: Many of the choices were obvious. For example, Beethoven and Schoenberg each wrote one large opera (*Fidelio* and *Moses und Aron*); we'll be having those next season. Beethoven wrote one very big, dramatic Mass setting for large forces (the *Missa Solemnis*). Similarly, Schoenberg molded one very big set of songs into an amazingly dramatic presentation (*Gurrelieder*). Schoenberg's *Erwartung*, Chamber Symphony, and Violin Concerto are each complete, innovative works that reflect their composer's vitality and creativity. I tried to put certain Beethoven pieces near them that similarly pull away from the past (i.e., the Classical period) and pull toward something new and different.

The all-Schoenberg program—the Five Pieces, the Variations for Orchestra, and *Pelleas und Melisande*—gives the audience three masterpieces that are all so very different in every respect, though clearly the composer is the same. Of the three, the Variations are hardest for the audience because they're told it's a thorny piece, but it's really meant to be fun, and it's one of those works that's finally getting performed enough to become part of the audience's consciousness.

On the all-Beethoven program, the Second Symphony was the first piece to give people an inkling of what might be coming: it's loaded with aspects of content that didn't fit in a "classical" context, especially the finale, which already represents the beginning of a "modern era." The main theme is lurching, leaping, spasmodic, as far from classical melody as could be; the music is so full of dissonance, pauses, twists, and turns. On that same program, the Triple Concerto is the only piece written for this combination that survives in our classical literature, and it's the nature of the "solo element"—a piano trio—that engenders the musical substance of the entire piece.

Certain other juxtapositions are possible that I couldn't do on this occasion; there are so many possibilities. But particularly through the ten BSO programs, the audience will have a unique experience. And by next fall, when we get to *Moses und Aron*, and the Beethoven and Schoenberg violin concertos (juxtaposed on a single program with Beethoven's *Grosse Fuge*, one of the most astonishing works ever written—amazing to think that it was conceived as the final movement of a string quartet!), a direction will already have been established.

Probably another important point to make is that I've chosen works I never tire of, and don't want to leave on the shelf too long. I want the audience to be as excited by these works as I am. In order to accomplish this, the atmosphere needs to be stimulating. This is all *really* great music, and the hope is that the audience will want to hear more and more as the cycle proceeds.

MM: *And as they continue to hear more and more, what would you envision as the intended goal?*

JL: Ultimately, when you hear these programs, it changes the way you hear both composers, because, when it works, you get to hear all of this music as absolutely fresh and new. I remember, years ago, when I was recording the Mozart symphonies in Vienna, we came to Mozart symphonies the Vienna Philharmonic—the Vienna Philharmonic!—had never, ever seen. When people asked how this was possible, the answer was that, given the number of concerts, and the inclination of guest conductors over the years, many of the symphonies just never got touched except once in a blue moon, and even in the blue moons some of them never got touched at all. This amazed me.

The Beethoven symphonies, on the other hand, are all right down the center of "Oh, we know them." No question: we know they're masterpieces, and we want to continue hearing them. But there's also George Szell's famous line, which still rings in my ears: "There's a person born every minute who's never heard the Beethoven Fifth!" Yet for those of us who have heard the Fifth, or the Seventh, or the Ninth so many times over, there also needs to be a way to keep them as amazing on later hearings as they were for us the first time, and one way is to program them in a context that makes them sound new again. Juxtaposing Beethoven with Schoenberg is a way to do that. And audiences get to hear so little of Schoenberg anyway that each composer's musical language is inevitably heightened and intensified by the presence of the other's.

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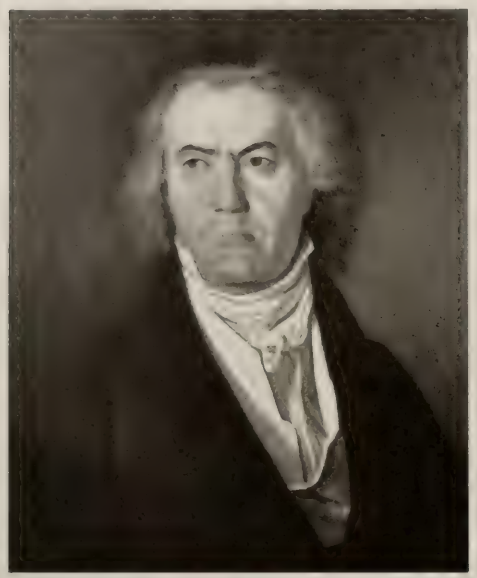
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MM: *Why do you think audiences continue to be so frightened of Schoenberg's music?*

JL: I really haven't got a clue! Probably because there's been so much written that makes it controversial even before audiences have had the opportunity actually to experience it. So many people are so quick to point out the difficulties and what they don't like about it. Also, Schoenberg's music is still a relatively recent addition to the repertoire; it's only begun to be played with any regularity over the last several decades, and even then just a handful of works get repeated hearings. As long as the music remains new and difficult for the performers, it inevitably remains difficult for listeners as well.



Georg Friedrich Waldmüller's 1823 oil portrait of Beethoven

Here in Boston, the audience doesn't want music that's like wall-to-wall carpeting, so I think these performances should be inviting and involving. And the juxtapositions I've come up with are also intended to help listeners notice things that are interesting to hear close together. For example, Beethoven's obvious innovation in the Ninth Symphony was to add soloists and chorus and text to the genre of the symphony. On the same program as the Beethoven Ninth we have Schoenberg's Chamber Symphony No. 1—an equally amazing rethinking of the notion of a symphony. In a single, continuous movement it incorporates a scherzo and slow movement into the overall structure, and offers the length and emotional range of an entire classical symphony. Though Schoenberg's original scoring used just fifteen instruments, we're doing the full orchestral version here because the point of the juxtaposition has not to do with the size of the ensemble, but with the musical content and structure.

MM: *What would you say are the great works of Beethoven and Schoenberg that most represent the steps by which they changed the musical language they inherited?*

JL: For Schoenberg, there was first the period represented by *Verklärte Nacht*, *Pelleas und Melisande*, and *Gurrelieder*—three big, late-Romantic pieces that successfully extend the language of Wagner, and which very quickly develop into the language of the Chamber Symphony and the First String Quartet. The next important group represents a period of experimentation preceding the twelve-tone works, a search for a means to develop a new manner of expression. Here we get the Five Pieces for Orchestra (Opus 16), the extraordinary monodrama *Erwartung* (Opus 17), *Pierrot Lunaire* for reciter and chamber ensemble (Opus 21), and of course the Second String Quartet (Opus 10), which adds a solo voice to the ensemble. This is a work in which text and music are rather like an official invitation to this uncharted period; the soprano sings "I breathe the air from other planets." These in turn give way to the Wind Quintet, the Violin Concerto (Opus 36), the Piano Concerto (Opus 42), *Moses und Aron*, and the Fourth String Quartet. But the audience's perspective will vary depending on the nature of the piece, the ensemble, and each listener's expectations. Schoenberg's Piano Concerto, for example, is remarkably communicative at first hearing. His Violin Concerto is a much "newer" piece and, like the Variations for Orchestra, takes some absorbing. It becomes a question of context.

In Beethoven, surely the First Symphony and his early piano trios, cello sonatas, violin sonatas, the Opus 16 Quintet for piano and winds, the Opus 18 string quartets, and the Opus 20 Septet are all great examples of Beethoven's early language. Then something exciting and almost frightening happens as we get pieces like the Opus 59 quar-

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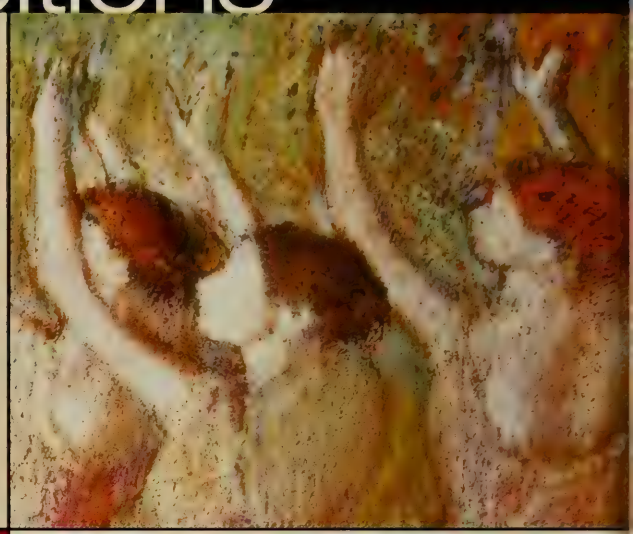
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tets, all the middle-period piano sonatas, the *Eroica* Symphony, the Violin Concerto, the last three piano concertos, etc. These works are only
a transition to the new world of the so-called late period, when utterly new and astonishing works appear one after another. In many respects, the peak of this summit is the *Grosse Fuge*, a piece Stravinsky called perennially the most modern work ever written, which is to say, not just in its own time, but now and always. By this point, with the last string quartets, cello sonatas, violin sonatas, and piano sonatas, as well as certain aspects of the *Missa Solemnis*, listeners were befuddled, despite the "anchors" that offered at least some level of comfort or comprehension.

MM: *What was it about the musical language of their times—or even their own personalities—that caused Beethoven and Schoenberg to push in new, radical directions?*

JL: Both of them were revolutionary even as they both used the prevailing tools of language. For Beethoven, the language of his time was (again) that of Haydn, Mozart, and Schubert. Given his revolutionary personality, Beethoven *needed* a new kind of expression: the harmonic language he inherited could never have been enough. As the nineteenth century progressed, the same situation also held for Wagner (who went in a different direction) and then for Schoenberg. For all of them, the tried and true ways had already been done by all the other composers, including the lesser ones.

If we talk about Brahms and Wagner, Wagner is the more radically new, followed—in terms of just how radical compared to what came before—by Berlioz and Brahms. But the course of Austro-German music makes very clear the connection between Beethoven and Schoenberg. Sometimes it's structural, sometimes it's the actual content of the music, but it's always very gripping, committed, and intense. The music that came between them, so to speak, just doesn't pick up the language of late Beethoven the way Schoenberg does.

Both Beethoven and Schoenberg discovered in their own music that one of the basic tenets has to do with unflagging energy at all dynamic levels (including very soft ones) and the use of contrasted dynamics even in a short space. Most of Beethoven's works that use the new, revolutionary language are the late chamber works I've already mentioned; but even in the others, like the Ninth Symphony and *Missa Solemnis*, there are things the audience doesn't instantly get. The inevitability of what would be caused by Beethoven's *Grosse Fuge* went unused until Schoenberg, who would have known all of the revolutionary Beethoven works. Ultimately, the artistic connection between Beethoven and Schoenberg survived the large gap between Beethoven's death and Schoenberg's life.

It's the music, more than anything I could say, that tells us this. I suppose the myriad insights offered by this cycle will vary from one audience member to another, but perhaps the musical excitement inherent to this cycle might be summarized in one example, the program next fall that contains the *Grosse Fuge* and the Beethoven and Schoenberg violin concertos. First we'll hear the fugue, which will make a phenomenal, craggy, and surprisingly intense effect, followed by the very diatonic Beethoven Violin Concerto, which only serves to intensify how these two pieces from different periods in Beethoven's life are in certain aspects such polar opposites. Then, after the intermission, we'll have the Schoenberg Violin Concerto (played by the same soloist) followed by the *Grosse Fuge* again, but now at the end of the concert. This second juxtaposition will cause the Fugue to make a quite different effect—a really stimulating, long-lasting effect possible only in this kind of context.

So in this single program, one hears not only how amazingly Beethoven changed the musical language he inherited, but also how the language of Schoenberg's Violin Concerto and Beethoven's *Grosse Fuge* is so very alike not only in its motivic or intervallic content, but in its overall manner of expression. What better way to show how these two very different composers, each of them so radical and revolutionary in his own time, were in so many ways the same?

JAMES LEVINE


Koichi Miura

The 2005-06 season is James Levine's second as Music Director of the Boston Symphony Orchestra. Named Music Director Designate in October 2001, he is the orchestra's fourteenth music director since the BSO's founding in 1881, and the first American-born conductor to hold that position. Highlights of his twelve BSO programs for 2005-06 (three of which also go to Carnegie Hall in New York) include a season-opening all-French program (works by Berlioz, Debussy, Milhaud, and Saint-Saëns) celebrating the BSO's longstanding tradition of performing the French orchestral repertoire; historic works by Bartók, Debussy, Dutilleux, and Stravinsky given their world or American premieres by the BSO in the course of the past century; newly commissioned works from Elliott Carter, Jonathan Dawe, and Peter Lieberson; and five of eleven programs (to be divided between the BSO's 2005-06 and 2006-07 seasons) juxtaposing works by Beethoven and Schoenberg. Also in 2005-06, Mr. Levine will appear as both pianist and conductor in a Beethoven/Schoenberg program (featuring soprano Anja Silja and tenor Matthew Polenzani) with the Boston Symphony Chamber Players, and he will lead the BSO on tour in Chicago, Newark (at the New Jersey Performing Arts Center), Philadelphia, and Washington, D.C. This past summer at Tanglewood, Mr. Levine led concerts with the Boston Symphony Orchestra and the Tanglewood Music Center Orchestra, and worked with the TMC's Conducting and Vocal Fellows in classes devoted to orchestral repertoire, Lieder, and opera. Maestro Levine made his BSO debut in April 1972; he has since led the orchestra in repertoire ranging from Haydn, Mozart, Schumann, Brahms, Dvořák, Verdi, Mahler, and Debussy to music of Babbitt, Cage, Carter, Harbison, Ligeti, Sessions, and Wuorinen.

James Levine is also Music Director of the Metropolitan Opera, where, in the thirty-four years since his debut there, he has developed a relationship with that company unparalleled in its history and unique in the musical world today. All told at the Met he has led more than 2,000 performances of 80 different operas. His 2005-06 Met season includes a special Opening Night Gala, a new production of Donizetti's *Don Pasquale*, revivals of *Così fan tutte*, *Falstaff*, *Fidelio*, *Lohengrin*, *Parsifal*, and *Wozzeck*, and, to close the season, a gala concert honoring departing general manager Joseph Volpe, as well as three concerts each at Carnegie with the MET Orchestra (including a world premiere in May by Charles Wuorinen) and MET Chamber Ensemble (including a New York premiere in October by Elliott Carter). Also this season at Carnegie, he celebrates Milton Babbitt's ninetieth birthday in May with a program made entirely of that composer's music. Mr. Levine inaugurated the "Metropolitan Opera Presents" television series for PBS in 1977, founded its Young Artist Development Program in 1980, returned Wagner's complete *Der Ring des Nibelungen* to the repertoire in 1989 (in the Met's first integral cycles in 50 years), and reinstated recitals and concerts with Met artists at the opera house—a former Metropolitan tradition. Expanding on that tradition, he and the MET Orchestra began touring in concert in 1991, and have since performed around the world.

Outside the United States, Mr. Levine's activities are characterized by his intensive and enduring relationships with Europe's most distinguished musical organizations, especially the Berlin Philharmonic, the Vienna Philharmonic, and the summer festivals in Salzburg (1975-1993) and Bayreuth (1982-98). He was music director of the UBS Verbier Festival Orchestra from its founding in 2000 and, before coming to

Boston, was chief conductor of the Munich Philharmonic from 1999 to 2004. In the United States he led the Chicago Symphony Orchestra for twenty summers as music director of the Ravinia Festival (1973-1993) and, concurrently, was music director of the Cincinnati May Festival (1973-1978). Besides his many recordings with the Metropolitan Opera and the MET Orchestra, he has amassed a substantial discography with such leading ensembles as the Berlin Philharmonic, Chicago Symphony, London Symphony, Philharmonia Orchestra, Munich Philharmonic, Dresden Staatskapelle, Philadelphia Orchestra, and Vienna Philharmonic. Over the last thirty years he has made more than 200 recordings of works ranging from Bach to Babbitt. Maestro Levine is also active as a pianist, performing chamber music and in collaboration with many of the world's great singers.

Born in Cincinnati, Ohio, on June 23, 1943, James Levine studied piano from age four and made his debut with the Cincinnati Symphony at ten, as soloist in Mendelssohn's D minor piano concerto. He was a participant at the Marlboro Festival in 1956 (including piano study with Rudolf Serkin) and at the Aspen Music Festival and School (where he would later teach and conduct) from 1957. In 1961 he entered the Juilliard School, where he studied conducting with Jean Morel and piano with Rosina Lhévinne (continuing on his work with her at Aspen). In 1964 he took part in the Ford Foundation-sponsored "American Conductors Project" with the Baltimore Symphony Orchestra and Alfred Wallenstein, Max Rudolf, and Fausto Cleva. As a direct result of his work there, he was invited by George Szell, who was on the jury, to become an assistant conductor (1964-1970) at the Cleveland Orchestra—at twenty-one, the youngest assistant conductor in that orchestra's history. During his Cleveland years, he also founded and was music director of the University Circle Orchestra at the Cleveland Institute of Music (1966-72).

James Levine was the first recipient (in 1980) of the annual Manhattan Cultural Award and in 1986 was presented with the Smetana Medal by the Czechoslovak government, following performances of the composer's *Má Vlast* in Vienna. He was the subject of a *Time* cover story in 1983, was named "Musician of the Year" by *Musical America* in 1984, and has been featured in a documentary in PBS's "American Masters" series. He holds numerous honorary doctorates and other international awards. In recent years Mr. Levine has received the Award for Distinguished Achievement in the Arts from New York's Third Street Music School Settlement; the Gold Medal for Service to Humanity from the National Institute of Social Sciences; the Lotus Award ("for inspiration to young musicians") from Young Concert Artists; the Anton Seidl Award from the Wagner Society of New York; the Wilhelm Furtwängler Prize from Baden-Baden's Committee for Cultural Advancement; the George Jellinek Award from WQXR in New York; the Goldenes Ehrenzeichen from the cities of Vienna and Salzburg; the Crystal Award from the World Economic Forum in Davos, Switzerland; America's National Medal of Arts and Kennedy Center Honors, and the 2005 Award for Distinguished Service to the Arts from the American Academy of Arts and Letters.



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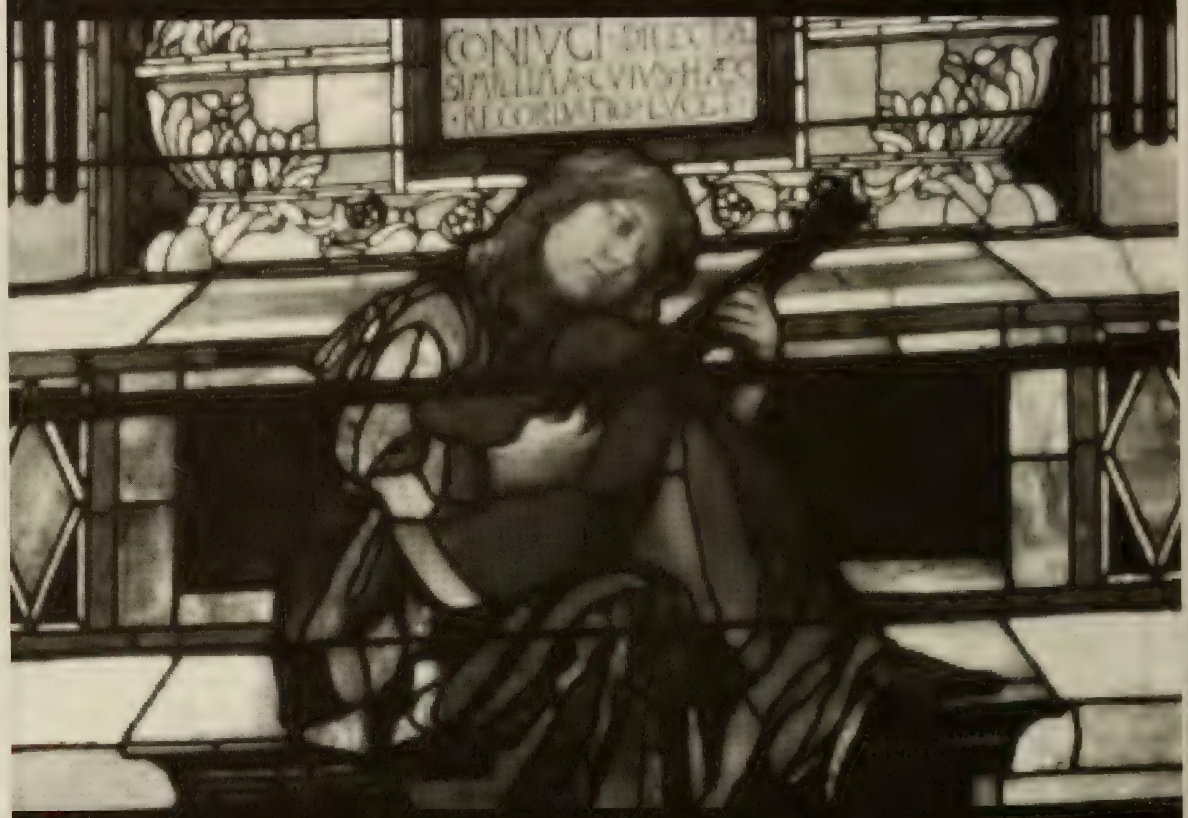
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Maurice Ravel
Alborada del gracioso

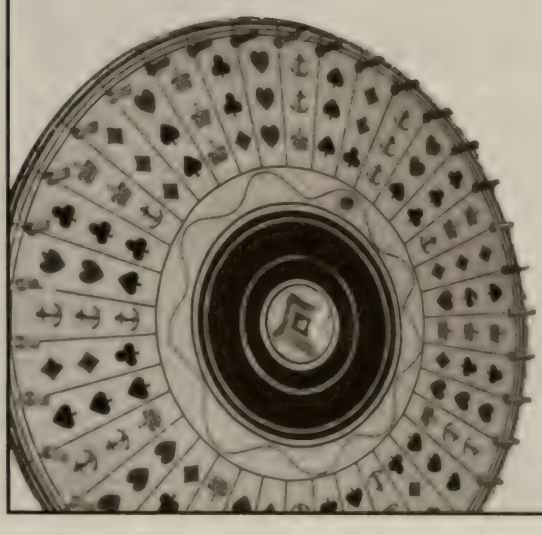


Joseph Maurice Ravel was born in Ciboure near Saint-Jean-de-Luz, Basses-Pyrénées, in the Basque region of France just a short distance from the Spanish border, on March 7, 1875, and died in Paris on December 28, 1937. He composed Alborada del gracioso *as a piano piece in 1905, orchestrating the work in 1918. The orchestral premiere was given in Paris on May 17, 1919, Rhené-Baton conducting. The first American performance took place at a concert of the Boston Orchestral Club under the direction of Georges Longy on February 16, 1921. Serge Koussevitzky gave the first Boston Symphony Orchestra performance on January 7, 1929, in New York. Later BSO performances were given by Enrique Fernández Arbós, Richard Burgin, Leonard Bernstein, Pierre Monteux, Eugene Ormandy, Seiji Ozawa (numerous times between 1974 and 1994, including the most recent Tanglewood performance on July 5, 1985), and Bernard Haitink (the most recent subscription performances, in April 1996). The score calls for two flutes and piccolo, two oboes and English horn, two clarinets, two bassoons and contrabassoon, four horns, two trumpets, three trombones and tuba, timpani, crotales, triangle, tambourine, castanets, side drum, cymbals, bass drum, xylophone, two harps, and strings.*

In 1905 Ravel composed a set of five piano pieces under the title *Miroirs* (*Mirrors*). Three of the five individual works—*Une Barque sur l'océan*, *Alborada del gracioso*, and

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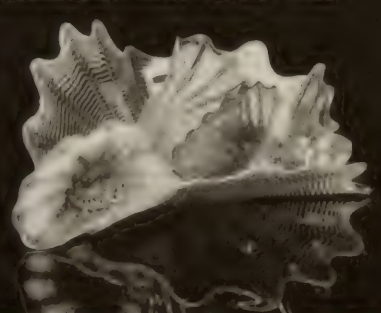
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La Vallée des cloches—were all later orchestrated. The most successful of these reclothed pieces is certainly the *Alborada del gracioso*. In its original keyboard format, the piece is filled with powerful accents and impossibly fast repeated notes that are a challenge to even the most gifted virtuoso. Such overwhelming technical demands almost cried out to be translated to the orchestra, especially for a composer like Ravel, to whom the art of transcribing from piano to orchestra was a welcome challenge, one that he met repeatedly with remarkable success.

The title of the piece is evocative, if a bit mysterious. "*Alborada*" is the Spanish equivalent of the French "*aubade*," the Italian "*alba*," and the German "*Morgenlied*," all of them "dawn songs," a characteristic genre from the lyric poetry of the Middle Ages. Generally they are conceived as being sung by a friend watching out for the safety of two illicit lovers. As the night wanes, the friend, outside the bedroom window, sings that the dawn is approaching and that it is time for the lovers to part. (Wagner employed the same genre of the "dawn song" in Brangaene's unheeded warning to Tristan and Isolde that the night is drawing to its end.) As such, the poem of a song—and any music that would accompany it—is likely to be of a sentimental cast.

It is the second part of Ravel's title that is uniquely elusive, for this is the *aubade* of the "*gracioso*"—a buffoon, a jester, a clown. So this "morning song" is not the end of a romantic interlude, but rather a vigorous Spanish dance, possibly somewhat comic in character, built up from a typical Iberian rhythm and the frequent opposition of 6/8 and 3/4 meters, often heard simultaneously in different instruments. But the rhythmic pattern here is treated with more variety than in the intentionally hypnotic *Boléro*, as the meter shifts occasionally from 6/8 to 9/8. The introductory phrase, pizzicato in the strings, suggests a guitar refrain that recurs several times between "verses" of the song, which becomes a brilliant orchestral showpiece, presented with bright splashes of color and virtuosic solo interjections culminating in a glorious racket. As a real "dawn song," the work would be catastrophic; in addition to waking the lovers, it would arouse the entire neighborhood. But it remains one of Ravel's most colorful evocations of Iberian dance.

—Steven Ledbetter

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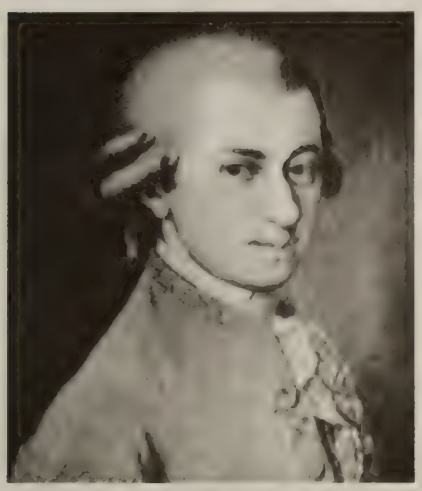
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Wolfgang Amadè Mozart
Piano Concerto No. 23 in A, K.488



Joannes Chrisostomus Wolfgang Gottlieb Mozart, who began calling himself Wolfgango Amadeo about 1770 and Wolfgang Amadè in 1777, was born in Salzburg, Austria, on January 27, 1756, and died in Vienna on December 5, 1791. He completed the A major concerto, K.488, on March 2, 1786, and presumably played it in Vienna soon after. The American premiere took place in Boston's Music Hall on December 19, 1878, at a concert of the Harvard Musical Association under the direction of Carl Zerrahn; H.G. Tucker was the piano soloist. It was not until Serge Koussevitzky's time that the concerto entered the repertory of the Boston Symphony Orchestra, on February 8 and 9, 1929, with Nikolai Orloff as soloist. Subsequent BSO performances have featured Bruce Simonds (with Richard Burgin conducting), Artur Schnabel and Arthur Rubinstein (Koussevitzky), Leon Fleisher (Burgin), Boris Goldovsky (Pierre Luboschutz), John Browning (Erich Leinsdorf), Yuji Takahashi and Maurizio Pollini (Seiji Ozawa), Malcolm Frager (David Zinman), Peter Serkin (Ozawa), Radu Lupu (Kazuyoshi Akiyama), Misha Dichter (Klaus Tennstedt), Christoph Eschenbach (conducting from the keyboard), Alicia de Larrocha (Jiří Bělohlávek), Richard Goode (Helmuth Rilling), Keith Jarrett (Dennis Russell Davies), Ignat Solzhenitsyn (the most recent Tanglewood performance, on July 20, 1997, with James Conlon conducting), Maria João Pires (Robert Spano), Eschenbach (again conducting from the keyboard), and Gianluca Cascioli (the most recent subscription performances, in April/May 2004, with Daniele Gatti conducting). The orchestra consists of one flute, two clarinets, two bassoons, two horns, and strings. (The composer suggested in a letter that in the absence of clarinets, their lines might be cued into the violin and viola parts.) At these performances, Richard Goode plays Mozart's own first-movement cadenza, which Mozart entered into the autograph at the proper place.

Figaro was the big project for the spring of 1786, and it was ready for performance on May 1, but Mozart repeatedly interrupted himself, dashing off his one-acter *The Impresario* for a party at the Imperial palace at Schönbrunn, and writing three piano concertos, presumably for his own use that year. The A major is the middle one of the three, being preceded by the spacious E-flat, K.482, completed at the end of December, and being followed just three weeks later by the sombre C minor, K.491. Its neighbors are bigger. Both have trumpets and drums, and the C minor is one of the relatively rare works to allow itself both oboes and clarinets. The A major adds just one flute plus pairs of clarinets, bassoons, and horns to the strings, and with the last in the whole series, K.595 in B-flat (January 1791), it is the most chamber-musical of Mozart's mature piano concertos. It is gently spoken and, at least until the finale, shows little ambition in the direction of pianistic brilliance. Lyric and softly moonlit—as the garden scene of *Figaro* might be, were there no sexual menace in it—it shares something in atmosphere with later works in the same key, the great violin sonata, K.526, the Clarinet Quintet, and the Clarinet Concerto.

The first movement is music of lovely and touching gallantry. Its second chord, darkened by the unexpected G-natural in the second violins, already suggests the melancholy that will cast fleeting shadows throughout the concerto and dominate its slow movement altogether. The two main themes are related more than they are contrasted, and part of what is at once fascinating and delightful is the difference in the way Mozart scores them. He begins both with strings alone. The first he continues with an answering phrase just for winds, punctuated twice by forceful string chords, and that leads to the first pas-

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sage for the full orchestra. But now that the sound of the winds has been introduced and established, Mozart can proceed more subtly. In the new theme, a bassoon joins the violins nine measures into the melody, and, as though encouraged by that, the flute appears in mid-phrase, softly to add its sound to the texture, with horns and clarinets arriving just in time to reinforce the cadence. When the same melody reappears about a minute-and-a-half later, the piano, having started it off, is happy to retire and leave it to the violins and bassoon and flute who had invented it in the first place, but it cannot after all refrain from doubling the descending scales with quiet broken octaves, adding another unobtrusively achieved, perfectly gauged touch of fresh color.

Slow movements in minor keys are surprisingly uncommon in Mozart, and this one is in fact the last he writes. An "*adagio*" marking is rare, too, and this movement is an altogether astonishing transformation of the *siciliano* style. The orchestra's first phrase harks back to "*Wer ein Liebchen hat gefunden*" ("He who has found a sweetheart"), Osmin's animadversions in *The Abduction from the Seraglio* on the proper treatment of women, but nothing in the inner life of that grouchy, fig-picking harem-steward could ever have motivated the exquisite dissonances brought about here by the bassoon's imitation of clarinet and violins. Throughout, Mozart the pianist imagines himself as the ideal opera singer—only the Andante in the famous C major concerto, K.467, is as vocal—and a singer, furthermore, proud of her flawlessly achieved changes of register and of her exquisitely cultivated taste in expressive embellishment.

After the restraint of the first movement and the melancholia of the second, Mozart gives us a finale of captivating high spirits. It keeps the pianist very busy in music that comes close to perpetual motion and in which there is plenty to engage our ear, now so alert to the delicacy and overflowing invention with which Mozart uses those few and quiet instruments.

—Michael Steinberg

Michael Steinberg was the Boston Symphony Orchestra's Director of Publications from 1976 to 1979, having previously been music critic of the *Boston Globe* from 1964 to 1976. After leaving Boston he was program annotator for the San Francisco Symphony and then also for the New York Philharmonic. Oxford University Press has published three compilations of his program notes: *The Symphony–A Listener's Guide*, *The Concerto–A Listener's Guide*, and *Choral Masterworks–A Listener's Guide*.

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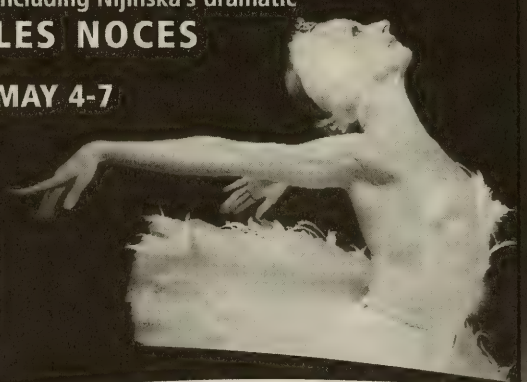
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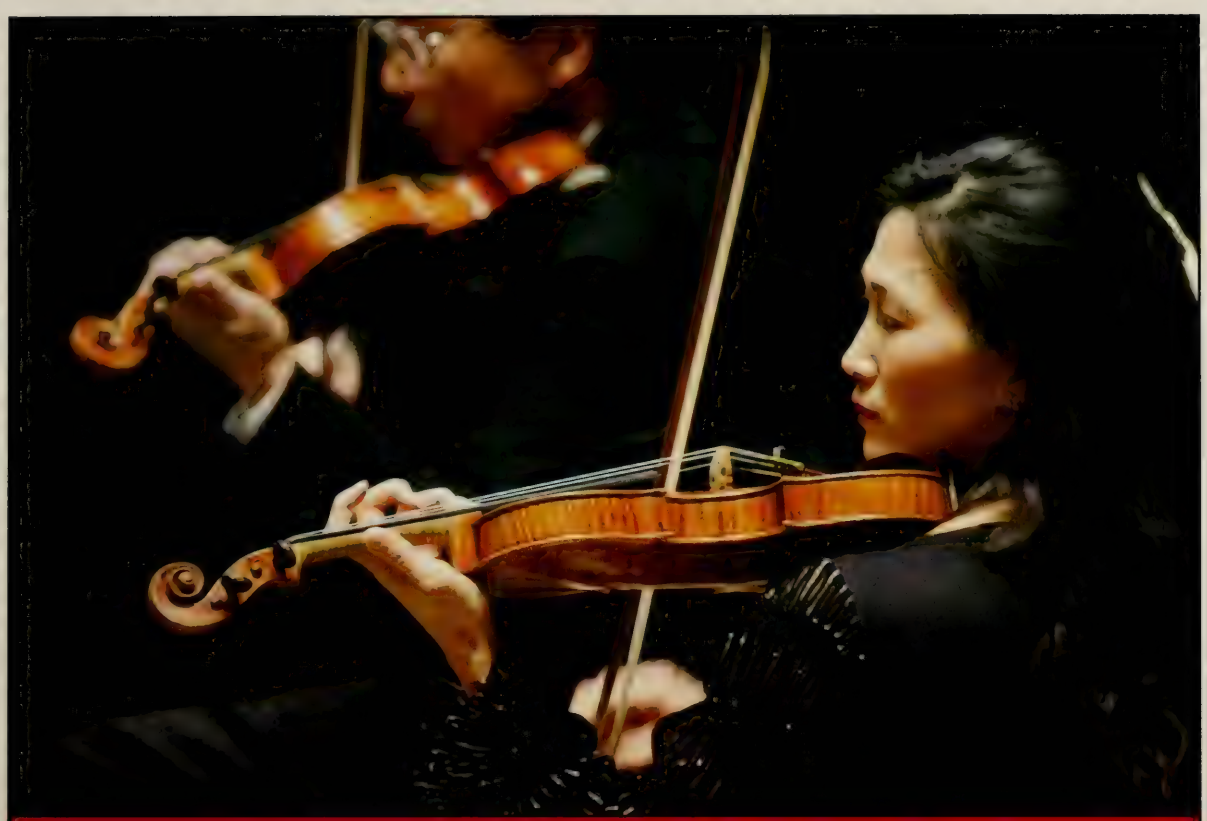
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Claude Debussy
Prélude à l'Après-midi d'un faune



Achille-Claude Debussy was born at St. Germain-en-Laye, Department of Seine-et-Oise, France, on August 22, 1862, and died in Paris on March 25, 1918. He began composing his Prélude à l'Après-midi d'un faune *(*Prelude to The Afternoon of a Faun*) in 1892 and completed the full score on October 23, 1894. The first performances took place on December 22 and 23 that year at concerts of the Société Nationale de Musique under the direction of Swiss conductor Gustave Doret. The first United States performance was given by Georges Longy with the Boston Orchestral Club on April 1, 1902. Wilhelm Gericke conducted the first Boston Symphony performances on December 30 and 31, 1904, subsequent BSO performances being led by Max Fiedler, Karl Muck, Pierre Monteux, Serge Koussevitzky, Richard Burgin, Paul Paray, Bruno Walter, Leonard Bernstein, Charles Munch, Ernest Ansermet, Erich Leinsdorf, Eugene Ormandy, Michael Tilson Thomas, Seiji Ozawa, Bernard Haitink, André Previn, Antonio Pappano (the most recent subscription performances, in January 2004), and Mark Elder (the most recent Tanglewood performance, on July 25, 2004). The score calls for three flutes, two oboes and English horn, two clarinets, two bassoons, four horns, two harps, antique cymbals, and strings.*

Though the critics were divided in their response to Debussy's *Prélude à l'Après-midi d'un faune* following its premiere on December 22, 1894, by the Société Nationale de Musique in Paris under the direction of Swiss conductor Gustave Doret, the audience's reaction was unequivocal: the piece was encored. The occasion was Debussy's first great triumph, and the *Faun* remains, along with *La Mer* (1903-05), one of the composer's best-known and most popular works for orchestra. In fact, with his Prelude, Debussy established himself as a composer for orchestra not just with the membership of the Society: a repeat performance of the entire program was given the day after the premiere, with the Society's doors opened for the first time to the general public.

There is evidence to suggest that Debussy's Prelude represents the end product of what was originally planned as a score of incidental music to accompany a reading, or perhaps even a dramatized staging, of the poet Stéphane Mallarmé's eclogue, *L'Après-midi d'un faune*. Debussy began his work in 1892 and completed the full score on October 23, 1894. During the period of composition, the work was announced in both Paris and Brussels as *Prélude, Interludes et Paraphrase finale pour l'Après-midi d'un faune*, but there is no evidence at present to suggest that anything but the Prelude ever came near finished form. Before the premiere, the conductor Doret spent hours going over the score with the composer; Debussy made changes until virtually the last moment, and it was reported that at the first performance, "the horns were appalling, and the rest of the orchestra were hardly much better." But nothing about the performance seems to have diminished the work's success.

Though the first printed edition of Mallarmé's poem dates from 1876, *L'Après-midi d'un faune* in fact went through various stages, being conceived originally as an *Intermède héroïque*. A draft from the summer of 1865, entitled *Monologue du Faune*, took the form of a theatrical scene for a narrator with actors performing in mime, and even as late as 1891 a list of Mallarmé's works characterized *L'Aprés-midi d'un faune* as being "for reading or for the stage." Mallarmé himself at various times described his conception as "definitely theatrical," as representing "not a work that may conceivably be given in the theater" but one that "demands the theater." With this in mind, it is not surprising

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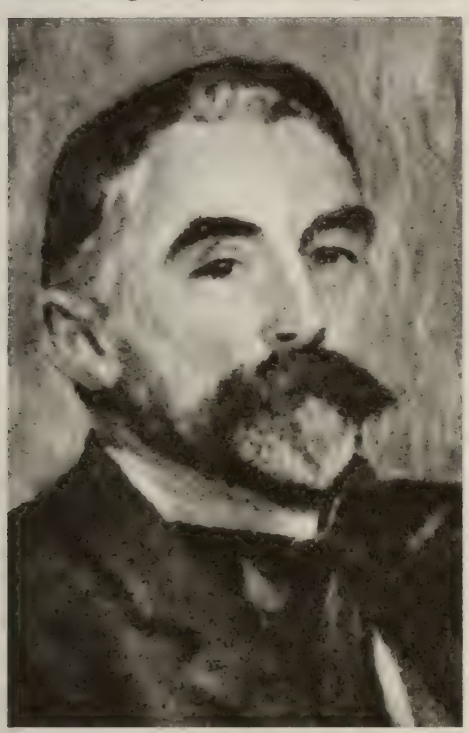
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that Debussy, who already knew Mallarmé quite well by 1892 and was a close enough member of the poet's circle to be among those first notified of Mallarmé's death in 1898, would originally have thought to write a score of incidental music. And that the sense of the poetry might one day lend itself to musical expression was in fact foreshadowed by Mallarmé himself, who wrote of his early *Intermède*, "What is frightening is that all these impressions are required to be woven together as in a symphony...." Following Mallarmé's first hearing of the music, at Debussy's apartment, and on which occasion the composer played the score at the piano, the poet commented, "I didn't expect anything like this! This music prolongs the emotion of my poem, and sets its scene more vividly than color."



A portrait of Stéphane Mallarmé by Renoir

The history of Mallarmé's poem is treated in considerable detail in Edward Lockspeiser's crucial biography, *Debussy: His Life and Mind*. Lockspeiser points out that by the final version of Mallarmé's poem, which takes as its overt subject "a faun dreaming of the conquest of nymphs," transitions between dream and reality had become more ambiguous, with imagery more subtle than the boldly erotic content of earlier stages. The poem plays not only with the distinctions between dream and reality, between sleep and waking awareness, but also with those between consciousness and unconsciousness, between desire and artistic vision. Indeed, in its more literal rendering of Mallarmé's subject matter and imagery, Vaslav Nijinsky's 1912 choreography to Debussy's score, first performed in Paris by Serge Diaghilev's Ballets Russes on May 29 that year with Nijinsky as the faun, scandalized audiences when it crossed the line between artistic allusion and masturbatory fantasy (aside from the fact that the stylized poses of the dancers were generally deemed inappropriate to the fluidity of the musical discourse).

Debussy's orchestra here is not especially large. It should be noted, however, that while trumpets, trombones, and timpani are entirely absent, the wind section, with its third flute and English horn, is a source for particularly rich sonorities. In his *History of Orchestration* (1925), Adam Carse already highlighted what made Debussy's Prelude so innovative for its time, not just in its treatment of the orchestra, but also in its approach to harmony and musical structure: "Such a word as *tutti* is hardly usable in connection with orchestration which, like Debussy's, speaks with a hushed voice in delicately varied and subtly blended tone-colours, and often with intentionally blurred outlines."

Nowadays, when listeners may respond to the opening flute solo by sinking back into their seats with complacent familiarity, any fresh look at Debussy's score is obliged to reveal its boldly imagined instrumental hues as if it were a newly restored painting. Immediately following that opening melody, suggested by the indolent flute-playing of Mallarmé's faun, glissandos in the harp and distant, evocative horncalls conjure a dreamlike woodland atmosphere heightened by Debussy's avoidance of clearcut harmonies: an atmosphere to which the colors of rustling strings, cascading woodwinds, blossoming outbursts from the full orchestra, and, near the magical close, antique cymbals, all prove themselves ideally suited.

—Marc Mandel



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Albert Roussel
Symphony No. 3 in G minor, Opus 42



Albert Roussel was born in Tourcoing, near Lille, France, on April 5, 1869, and died in Royan, France (on the coast of the Bay of Biscay), on August 23, 1937. Roussel composed his Third Symphony between September 1929 and March 1930, on a commission from Serge Koussevitzky for the fiftieth anniversary of the Boston Symphony Orchestra, which gave the world premiere performances on October 24 and 25, 1930, with Koussevitzky conducting, the latter also leading the BSO in the first New York performance on November 20 that same year. The first European performance took place on November 28, 1931, in Paris, with Albert Wolff conducting the Lamoureux Orchestra. Following the premiere, subsequent BSO performances were given by Richard Burgin, Koussevitzky again, Charles Munch (at home and out of town on several occasions between 1947 and 1964), and Seiji Ozawa. The BSO's sole Tanglewood performance was given by Munch on August 2, 1951; the most recent subscription performances were Ozawa's, in January 1981. The score calls for three flutes (second and third doubling piccolo), two oboes, English horn, two clarinets, bass clarinet, two bassoons, contrabassoon, four horns, four trumpets, three trombones, tuba, timpani, triangle, cymbals, bass drum, tambourine, side drum, tam-tam, celesta, two harps, and strings.

The celebration of the fiftieth anniversary of the Boston Symphony Orchestra in the 1930-31 season was perhaps the greatest and most productive orchestral festivity of the twentieth century. Proud of his world-class orchestra and more closely connected to composers in Europe and America than any other conductor of his time, Serge Koussevitzky, the BSO's music director, persuaded many living composers to contribute new works to be performed in a single season under his baton. At least two of these—Stravinsky's *Symphony of Psalms* and Roussel's Third Symphony—are masterpieces that remain firmly in the repertoire seventy-five years later; Prokofiev's Fourth Symphony and Hindemith's *Konzertmusik* for strings and brass fall not far behind, and there were new pieces by Copland, Gershwin, Honegger, Respighi, and the local celebrity Edward Burlingame Hill as well.



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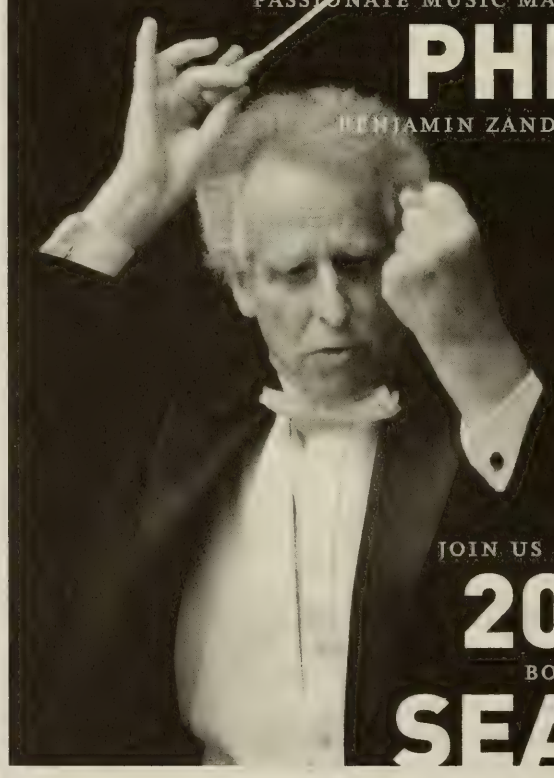
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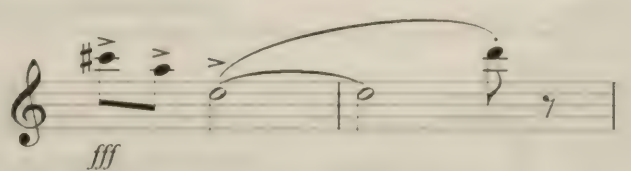
Roussel's new symphony was enthusiastically received by Bostonians at its first performance in October 1930. The composer wrote the following day: "The symphony was given yesterday afternoon in a superb performance, and it received an extremely warm reception from both orchestra and audience. As far as I can judge from this performance, it's the best thing I have ever done, and I believe that that's everyone else's impression too. This morning's press is very enthusiastic. Koussevitzky could not have been kinder, and he led the Symphony with extraordinary care and enthusiasm."

He had good reason to be grateful to Koussevitzky, who had introduced his Second Symphony to Boston in October 1924, his first season with the orchestra, and had previously commissioned another major work, Roussel's Suite in F (a symphony in all but name) in 1926. In the fall of 1929 he conducted *Evocations*, a large-scale work from 1912 inspired by Roussel's travels in India. Listeners to the Third Symphony who recalled *Evocations* from the previous season might have been puzzled by the difference in style between the two works, since Roussel's long journey to the muscular, powerful energy of the Third Symphony had been circuitous and wide-ranging.

Roussel served in the French navy until the age of twenty-five, when he resigned his commission and returned to Paris to study music. He came under the influence of Vincent d'Indy, who stressed formal control and rigorous technique. He next moved in the direction of Debussy (to d'Indy's alarm) with a series of works that can certainly be described as Impressionist, as the very title *Evocations* implies. Both during naval service and later, in 1909, he traveled widely in the east, and his opera *Padmâvatî*, completed in 1919, was based on a Hindu legend with many suggestions of Indian music and dance in the score. It was in fact entitled "opera-ballet," and his interest in ballet always brought out a strong consciousness of rhythmic propulsion in music, as it did (with rather different effects) in Stravinsky. *The Spider's Feast* and *Bacchus and Ariadne* are two superb ballet scores that make excellent concert music too.

War service in the ambulance corps led Roussel to a compulsive rethinking of artistic values, as experienced by all composers and writers of his generation, and he moved into the 1920s with a wiry, spare style that discarded the vaporous effusions of Impressionism. He now adopted a dissonant language that owed nothing to systematic atonal theory but retained its diatonic base. He was barely touched by the language of European folk song, so that his music sounds closer to Hindemith and Prokofiev than to Bartók. It is neo-classical in its paucity of romantic expression, with hints of the machine-like music widely cultivated in the 1920s, yet it never adopted the austere detachment of Stravinsky.

The Third Symphony is firmly centered in G minor, and from the opening bars it stamps its character upon the listener. Pounding 3/4 rhythm, congested harmony, forceful orchestration, and angular figures in the upper voices define the main themes of the first movement, relaxing only briefly for a spacious (but still angular) theme on the flute. The movement is short but concentrated, with a powerful climax at its center marked by a descending figure that is to become the symphony's signature:



The slow movement, in E-flat major, brings much-needed calm after the relentless pounding of the first movement. Its main theme, in the violins and violas, perhaps derived from the signature theme quoted above, sustains the angular contours of the first movement but now caressed with warmth. The tempo quickens over a ticking rhythm and

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leads to a busy faster fugato led off by flutes and piccolo. The fugue subject collapses the main theme into a rapid series of sixteenth-notes, and a climax is quickly reached. The slow music returns and a solo violin closes the movement with an ethereal ascent into the heights.

A skipping rhythm opens the scherzo, and there soon arrives the first of two merry, robust themes (a major concession to tunefulness) which almost suggest the cheeky mannerisms of Roussel's fellow Frenchmen Chabrier and Ibert. There is no Trio section, so the movement is very short, never for a moment departing from its breezy rhythmic pulse.

Seriousness returns with the last movement, though not at once. The opening theme, in the winds, is in fact light in spirit. With the entry of the strings the first movement's angularity and weight resume with occasional bursts of jauntiness. The eventual arrival of the signature theme seems exactly right as the definitive way to close a work that leaves a strong sense of a single-minded purpose.

In 1934 Roussel wrote one more symphony, similar to the Third in many ways, but lacking the Third's striking gestures at the beginning and end. (Koussevitzky and the BSO gave the United States premiere of Roussel's Symphony No. 4 in December 1935.) A total of four symphonies is regarded as modest in Schumann and Brahms, but for a French composer it is exceedingly rare. Unlike most of his compatriots, Roussel had a profoundly symphonic way of thinking, and in the Third Symphony we can appreciate how searching and powerful that thought could be.

—Hugh Macdonald

Hugh Macdonald is Avis Blewett Professor of Music at Washington University in St. Louis and principal pre-concert lecturer for the Saint Louis Symphony Orchestra. He taught at Oxford and Cambridge universities before moving to the United States in 1987. The author of books on Berlioz and Scriabin, and general editor of the New Berlioz Edition, he has also written extensively on music from Mozart to Shostakovich and has had his opera translations sung in a number of leading opera houses.

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Gerald Larner's *Maurice Ravel* is one of the many well-illustrated volumes in the biographical series "20th-Century Composers" (Phaidon paperback). Laurence Davies's *Ravel Orchestral Music* in the series of BBC Music Guides is a good brief introduction to the composer's music (University of Washington paperback). Davies has also written *The Gallic Muse*, a useful book that includes essays on Fauré, Duparc, Debussy, Satie, Ravel, and Poulenc (Barnes). Also useful is *The Cambridge Companion to Ravel*, edited by Deborah Mawer (Cambridge University Press). The Ravel entry in the revised edition (2001) of The New Grove is by Barbara L. Kelly. The important biography—unfortunately hard to find in the United States—is Roger Nichols's *Ravel* in the "Master Musicians" series, which replaced Norman Demuth's earlier volume in that same series. Nichols has also assembled *Ravel Remembered*, which brings together recollections from musicians and non-musicians who knew the composer personally (Farrar Straus & Giroux). Also useful are *Ravel* by Arbie Orenstein (Dover), Orenstein's *A Ravel Reader: Correspondence, Articles, Interviews* (also Dover), and H.H. Stuckenschmidt's *Maurice Ravel: Variations on his Life and Work* (Calder).

The Boston Symphony Orchestra has recorded *Alborada del gracioso* under Seiji Ozawa (in 1974, for Deutsche Grammophon) and Bernard Haitink (in 1996, for Philips). Other recordings include André Cluytens's with the Orchestra of the Paris Conservatoire (EMI), Charles Dutoit's with the Montreal Symphony (London), Paul Paray's with the Detroit Symphony (Mercury), and Simon Rattle's with the City of Birmingham Symphony Orchestra (EMI).

The important modern biography of Mozart is Maynard Solomon's *Mozart: A Life* (HarperPerennial paperback). Stanley Sadie's Mozart article from The New Grove Dictionary (1980) was published separately as *The New Grove Mozart* (Norton paperback). The revised entry in the 2001 Grove is by Sadie and Cliff Eisen; this has now been published separately as a new *New Grove Mozart* (Oxford paperback). Alfred Einstein's *Mozart: The Man, the Music* is a classic older study (Oxford paperback). Robert Gutman's *Mozart: A Cultural Biography* is an important recent addition to the Mozart bibliography (Harcourt Brace Jovanovich/Harvest paperback). "Musical lives," a recent series of readable, compact composer biographies from Cambridge University Press, includes John Rosselli's *The life of Mozart* (Cambridge paperback). There is a volume by Philip Radcliffe on *Mozart Piano Concertos* in the series of BBC Music Guides (University of Washington paperback). Denis Matthews's chapter on "Mozart and the Concerto" in *A Guide to the Concerto*, edited by Robert Layton, offers a helpful overview (Oxford University Press). Despite its decorative language typical of a much earlier era, Cuthbert Girdlestone's *Mozart and his Piano Concertos* remains useful and evocative (Dover paperback). Another useful older book is Arthur Hutchings's *A Companion to Mozart's Piano Concertos* (Oxford paperback). Michael Steinberg's note on the A major piano concerto, K.488, is in his compilation volume *The Concerto–A Listener's Guide* (Oxford paperback). Donald Francis Tovey's note on K.488 is included among his *Essays in Musical Analysis* (Oxford paperback). Among other books on the composer, *The Mozart Compendium: A Guide to Mozart's Life and Music*, edited by H.C. Robbins Landon, is a useful resource; this includes an entry by Robert Levin on the concertos (Schirmer). Volkmar Braunbehrens's *Mozart in Vienna, 1781-1791* provides a full picture of the composer's final decade (HarperPerennial paperback). Peter Clive's *Mozart and his Circle: A Biographical Dictionary* is a handy reference work with entries about virtually anyone you can think of who figured in Mozart's life (Oxford).

Richard Goode has recorded Mozart's A major piano concerto, K.488, with the Orpheus Chamber Orchestra (Nonesuch). Other recordings include Murray Perahia's as soloist and conductor with the English Chamber Orchestra (CBS/Sony), Géza Anda's with the Mozarteum Orchestra of Salzburg (Deutsche Grammophon "Originals"), Daniel

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Barenboim's as soloist and conductor with either the Berlin Philharmonic (Teldec) or the English Chamber Orchestra (EMI), Mitsuko Uchida's with Jeffrey Tate conducting the English Chamber Orchestra (Philips), Alfred Brendel's with Neville Marriner conducting the Academy of St. Martin in the Fields (Philips), and Jenö Jandó's with Antál Matyas conducting the Concentus Hungaricus (budget-priced Naxos).

Edward Lockspeiser's *Debussy: His Life and Mind*, in two volumes, is the standard study of the composer (Macmillan). *The life of Debussy* by Roger Nichols is in the useful series "Musical lives" (Cambridge paperback). Nichols provided the Debussy article for the 1980 edition of The New Grove Dictionary of Music and Musicians. The Debussy entry in the revised Grove (2001) is by François Lesure and Roy Howat. Still interesting and useful for its wealth of contemporary documentation is Léon Vallas's *Claude Debussy: His Life and Works*, translated from the French by Maire and Grace O'Brien and published originally in 1933 (Dover paperback). Marcel Dietschy's *La Passion de Claude Debussy*, edited and translated—as *A Portrait of Claude Debussy*—by William Ashbrook and Margaret G. Cobb, is another useful biographical study (Oxford). Two recent collections of essays are of interest: *Debussy and his World*, edited by Jane F. Fulcher (Princeton University paperback), and *The Cambridge Companion to Debussy*, edited by Simon Trezise and Jonathan Cross (Cambridge University Press). Discussion of *Prélude à l'Après-midi d'un faune* is included in David Cox's BBC Music Guide on *Debussy Orchestral Music* (University of Washington paperback). Edited by William Austin, the volume on *Prélude à l'Après-midi d'un faune* in the series of Norton Critical Scores contains the complete score, Mallarmé's poem in the original French plus an English translation, essays on the poet, music, and ballet, and critical commentary (Norton paperback).

The Boston Symphony Orchestra led by Charles Munch recorded a classic account of the *Prélude à l'Après-midi d'un faune* in 1962 (RCA). Bernard Haitink has recorded it with the Concertgebouw Orchestra of Amsterdam (Philips). Other noteworthy versions (listed alphabetically by conductor) include Pierre Boulez's with the Cleveland Orchestra (Deutsche Grammophon), Charles Dutoit's with the Montreal Symphony Orchestra (Decca), André Previn's with either the London Symphony Orchestra (EMI/Seraphim) or the Los Angeles Philharmonic (Philips), and Sir Simon Rattle's with the Berlin Philharmonic (EMI).

There's little available to read about Roussel in English. The article in the 2001 edition of The New Grove Dictionary of Music and Musicians is by Nicole Labelle; the one in the 1980 edition of Grove was by Basil Deane, the author of a 1961 book about the composer. A still older English-language study (from 1947) was written by Norman Demuth. Available recordings of Roussel's Symphony No. 3 include Leonard Bernstein's with the New York Philharmonic (Sony Classical), Neeme Järvi's with the Detroit Symphony (Chandos), André Cluytens's with the French National Radio Orchestra (Testament), Marek Janowski's with the Orchestre Philharmonique de Radio-France (RCA, in a budget-priced two-disc box that also includes Seiji Ozawa's recording of Messiaen's *Turangalîla-symphonie* with the Toronto Symphony, and Charles Munch's 1952 recording with the BSO of Roussel's *Bacchus et Ariane* Suite No. 2), and a live performance with Charles Munch conducting the ORTF National Orchestra (on the French label Naïve, either on a single disc with other music of Roussel, or in a nine-disc box entitled "Hommage à Charles Munch/Orchestre National de France," including music of Beethoven, Berlioz, Brahms, Schumann, Debussy, Franck, Fauré, Honegger, Dutilleux, Roussel, and Sibelius).

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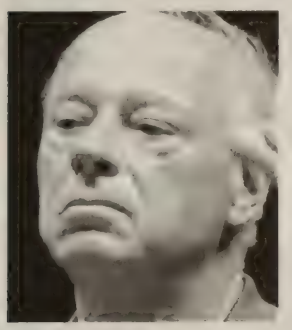
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Bernard Haitink



During a conducting career spanning more than five decades, the Amsterdam-born Bernard Haitink has been music director of the Concertgebouw Orchestra (1964-88), the London Philharmonic (1967-79), Glyndebourne Festival Opera (1978-88), the Royal Opera, Covent Garden (1988-2002), and the Sächsische Staatskapelle Dresden (2002-04). He is Honorary Conductor of the Royal Concertgebouw Orchestra, Conductor Emeritus of the Boston Symphony Orchestra, and an Honorary Member of the Berlin Philharmonic. During the calendar year 2004 he conducted a special series of concerts at London's Barbican Hall to mark his seventy-fifth birthday, performing with the Dresden Staatskapelle, Berlin Philharmonic, Vienna Philharmonic, Royal Concertgebouw Orchestra, and London Symphony Orchestra. His engagements in the 2005-06 season include performances with the Royal Concertgebouw, Bavarian Radio, Vienna Philharmonic, and Berlin Philharmonic orchestras at their respective homes. He will lead the London Symphony Orchestra in a complete cycle of Beethoven symphonies at their home in the Barbican, London, to be recorded for the LSO Live label; the cycle will be performed again with the same forces next season at New York's Lincoln Center. Also in 2005-06, in North America, he conducts the Boston Symphony Orchestra (in Boston and at Tanglewood) and the Chicago Symphony Orchestra. Bernard Haitink has recorded widely for Philips, Decca, and EMI, including complete cycles of Mahler, Bruckner, Beethoven, Brahms, and Schumann with the Concertgebouw Orchestra and extensive repertoire with the Berlin Philharmonic, the Vienna Philharmonic, and the Boston Symphony Orchestra. With the BSO he has recorded the four Brahms symphonies, orchestral works of Ravel, and Brahms's Piano Concerto No. 2 with soloist Emanuel Ax. His discography also includes many opera recordings with the Royal Opera and Glyndebourne, as well as with the Bavarian Radio Orchestra and Dresden Staatskapelle. His most recent recordings are releases of live performances of Debussy's *Pelléas et Mélisande* with the Orchestre National de Radio France, Bruckner's Eighth Symphony with the Royal Concertgebouw Orchestra, and a Brahms cycle with the London Symphony Orchestra. In 2004 he received a Grammy award for his recording of Janáček's *Jenůfa* with the Orchestra, Soloists, and Chorus of the Royal Opera House, Covent Garden. Mr Haitink has received many international awards in recognition of his services to music, including an honorary

Boston Symphony Orchestra concertmaster Malcolm Lowe performs on a Stradivarius violin loaned to the orchestra in memory of Mark Reindorf.



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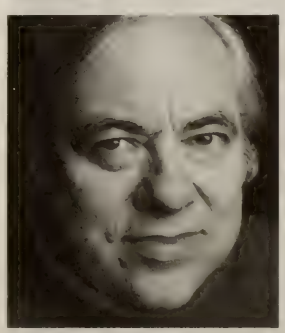
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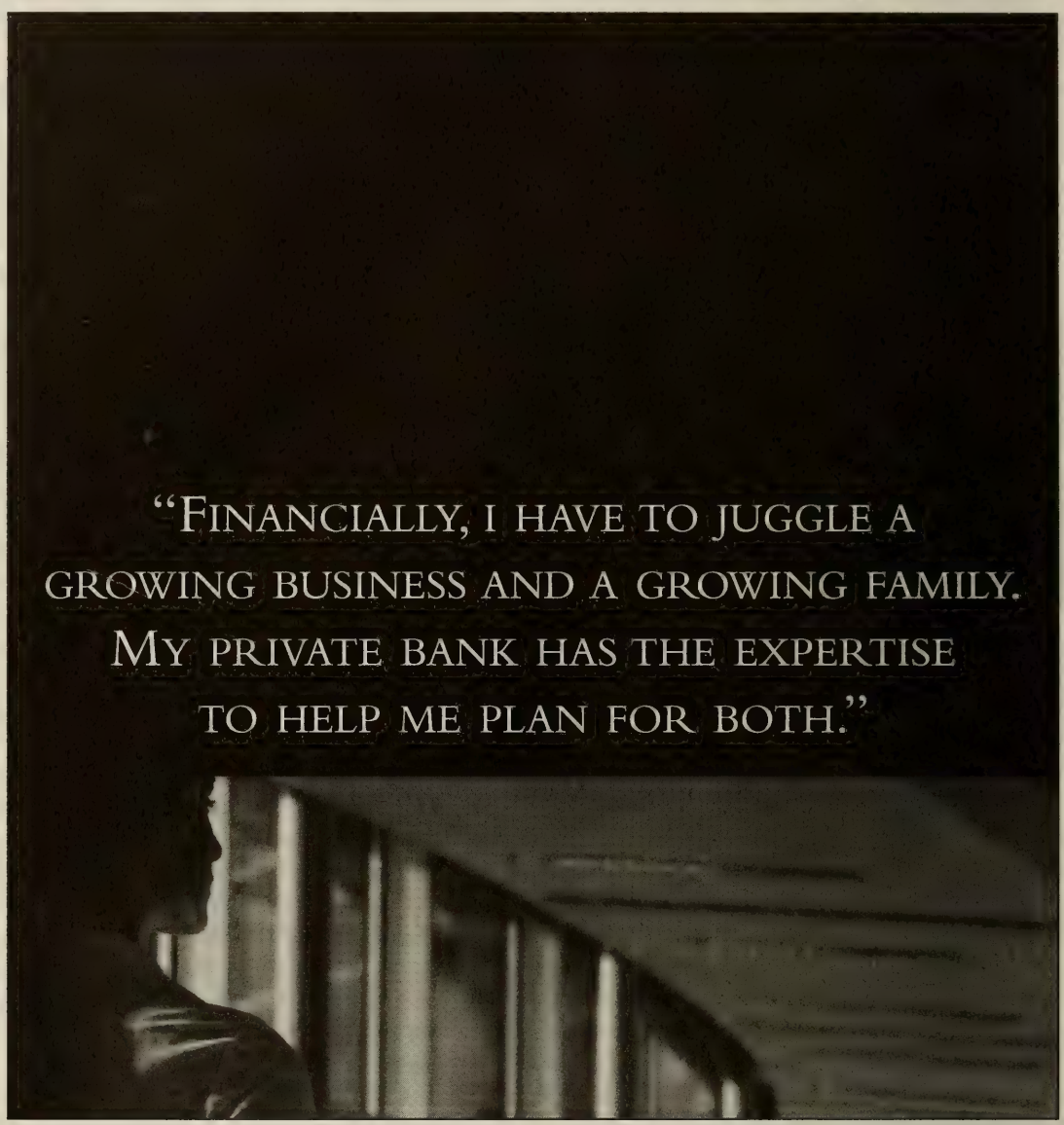
KBE and Companion of Honour in the United Kingdom, and the House Order of Orange-Nassau in the Netherlands. Bernard Haitink made his Boston Symphony Orchestra debut in February 1971, became the orchestra's Principal Guest Conductor in 1995, and was named Conductor Emeritus of the BSO in 2004. This season's BSO appearances are his first with the orchestra since he opened the 2003-04 season with three programs, all of which also went to Carnegie Hall (including an all-Beethoven program, a program of music by Wagner, Debussy, and Franck, and a concert performance of Debussy's *Pelléas et Mélisande*). He has led the orchestra in Boston, New York, and at Tanglewood, as well as on tour in Europe, and returns to Tanglewood next summer for his first appearances there since 2001.

Richard Goode



In performances with the major orchestras, recitals in the world's music capitals, and acclaimed recordings, pianist Richard Goode has won a large and devoted following. In the current season, Carnegie Hall is featuring Mr. Goode in an extensive "Carnegie Perspective" focusing on the development of the classical style, revealing unexpected connections among a wide range of works, and comprising concerto performances, an all-Beethoven recital, four chamber music concerts, lecture/demonstrations, and master classes. This season also brings recitals in the major music capitals of Europe and the United States, an all-Bach program at Disney Hall in Los Angeles, and a European tour with the SWR Freiburg Orchestra. A fall tour with the Budapest Festival Orchestra and Iván Fischer completes a cycle of the complete Beethoven concertos at London's Barbican Centre, a collaboration that will result in Nonesuch recordings to add to Mr. Goode's historic Beethoven sonata recordings. Highlights of the 2004-05 season included performances at Tanglewood, Ravinia, the Proms, and the Edinburgh International Festival, recitals in Madrid, Utrecht, London, Cologne, Paris, and Antwerp, and a United States tour with soprano Dawn Upshaw. Also in 2004-05 he added to his extensive discography a collection of Mozart sonatas and short pieces and a version of the recital program with Ms. Upshaw. A native of New York, Richard Goode studied with Elvira Szigeti and Claude Frank, with Nadia Reisenberg at the Mannes College of Music, and with Rudolf Serkin at the Curtis Institute. He has won many prizes, including the Young Concert Artists Award, first prize in the Clara Haskil Competition, the Avery Fisher Prize, and a Grammy award with clarinetist Richard Stoltzman. His acclaimed interpretations of Beethoven came to national attention when he played all five concertos with the Baltimore Symphony under David Zinman, and when he performed the complete cycle of sonatas at New York's 92nd Street Y and Kansas City's Folly Theater. Among his many recordings are Mozart concertos with the Orpheus Chamber Orchestra, the complete partitas of J.S. Bach, Mozart piano sonatas, and chamber and solo works of Brahms, Schubert, Schumann, Chopin, and George Perle. Mr. Goode is the first American-born pianist to have recorded the complete Beethoven sonatas, his recording of which was nominated for a Grammy. With Dawn Upshaw he has recorded Goethe Lieder of Schubert, Schumann, and Hugo Wolf. Richard Goode has appeared with many of the world's leading orchestras, including the Boston, Chicago, and San Francisco symphony orchestras, the Cleveland Orchestra, the Deutsches Symphonie Orchester, and the BBC Symphony at the London Proms. He has also appeared with the Orchestre de Paris and Iván Fischer, made his Musikverein debut with the Vienna Symphony, and has toured Germany with the Academy of St. Martin-in-the-Fields under Sir Neville Marriner. He serves with Mitsuko Uchida as co-Artistic Director of the Marlboro Music School and Festival in Vermont. Richard Goode made his BSO debut in July 1991 at Tanglewood, following that with his subscription series debut in November 1993 and then further performances both in Boston (most recently last season in January 2005, as soloist in Bartók's Piano Concerto No. 3 with David Zinman conducting) and at Tanglewood (most recently in 2004, appearing both with the orchestra and in recital).

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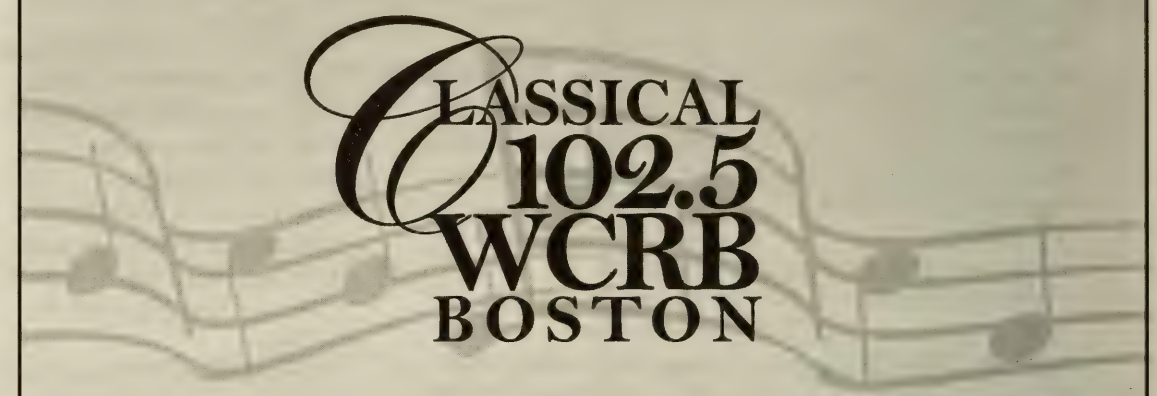
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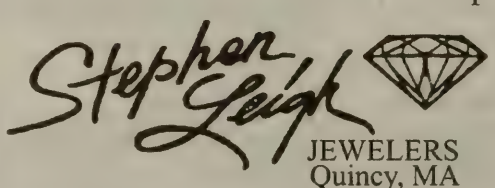


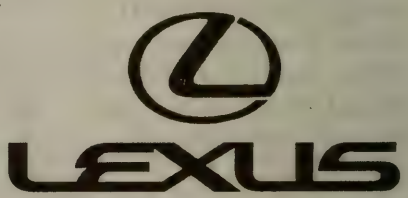
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NEXT PROGRAM. . .

Thursday, February 2, at 10:30 a.m.
(Open Rehearsal)
Thursday, February 2, at 8
Friday, February 3, at 8
Saturday, February 4, at 8

Pre-Concert Talks by Hugh Macdonald, Washington University, St. Louis

BERNARD HAITINK conducting

MAHLER — Symphony No. 6

Allegro energico, ma non troppo
Scherzo (Wuchtig) [Weighty]
Andante
Finale. Allegro moderato

For the second of his two programs this season, Bernard Haitink leads the BSO in Mahler's so-called *Tragic* Symphony—the composer's Symphony No. 6, the middle work of his trilogy of purely orchestral symphonies. Written in 1903-04, the Sixth is arguably Mahler's most heartfelt symphonic statement; his wife Alma called it "the most completely personal of his works." Musically, it is perhaps most famous for the three blows of the hammer in the symphony's finale, representing, according to the composer's own scenario, "three hammer-blows of fate, the last of which fells [the hero] as a tree is felled." These hammer blows have also been interpreted (by Alma and later psycho-biographers of the composer, albeit retroactively) to represent three fateful events that befell Mahler in the summer of 1907, several years *after* the Sixth was completed—the death from illness of his four-year-old daughter Maria; the discovery of his own, ultimately fatal heart condition, and the end of his tension-filled Vienna State Opera directorship.

Single tickets for all Boston Symphony Orchestra concerts throughout the season are available at the Symphony Hall box office, online at www.bso.org, or by calling "SymphonyCharge" at (617) 266-1200, Monday through Friday from 10 a.m. until 5 p.m. (Saturday from 10 a.m. until 4 p.m.), to charge tickets instantly on a major credit card, or to make a reservation and then send payment by check. Outside the 617 area code, call 1-888-266-1200. Please note that there is a $5 handling fee for each ticket ordered by phone or over the internet.

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PRE-CONCERT TALKS: The BSO offers Pre-Concert Talks in Symphony Hall prior to all BSO subscription concerts and Open Rehearsals. Free to all ticket holders, these half-hour talks begin at 6:45 p.m. prior to evening concerts, at 12:15 p.m. prior to Friday-afternoon concerts, at 1:45 p.m. prior to Sunday-afternoon concerts, and one hour before the start of each Open Rehearsal.

Thursday, February 2, at 10:30 a.m.
(Open Rehearsal)
Thursday 'D'—February 2, 8-9:35
Friday Evening—February 3, 8-9:35
Saturday 'A'—February 4, 8-9:35

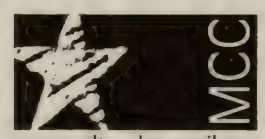
BERNARD HAITINK conducting

MAHLER	Symphony No. 6

Thursday 'C'—February 9, 8-10:25
Friday 'A'—February 10, 1:30-3:55
Saturday 'B'—February 11, 8-10:25
James Levine Series—Sunday, February 12, 3-5:25
Tuesday 'B'—February 14, 8-10:25

JAMES LEVINE conducting
JONATHAN BISS, piano
MIRIAM FRIED, violin
RALPH KIRSHBAUM, cello

ALL-BEETHOVEN PROGRAM	Symphony No. 2 Triple Concerto for piano, violin, and cello Symphony No. 7



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Thursday, February 16, at 10:30 a.m.
(Open Rehearsal)
Thursday 'C'—February 16, 8-10:10
Friday 'B'—February 17, 1:30-3:40
Saturday 'A'—February 18, 8-10:10
Tuesday 'C'—February 21, 8-10:10

JAMES LEVINE conducting

ALL-SCHOENBERG PROGRAM	Five Pieces for Orchestra Variations for Orchestra *Pelleas und Melisande*

Thursday 'A'—February 23, 8-10:15
Friday Evening—February 24, 8-10:15
Saturday 'B'—February 25, 8-10:15

JAMES LEVINE conducting
KARITA MATTILA, soprano (Tove)
LORRAINE HUNT LIEBERSON, mezzo-soprano (Wood Dove)
JOHAN BOTHA, tenor (Waldemar)
PAUL GROVES, tenor (Klaus Narr)
ALBERT DOHMEN, bass-baritone (Peasant)
WALDEMAR KMENTT, tenor (Speaker)
TANGLEWOOD FESTIVAL CHORUS, JOHN OLIVER, conductor

SCHOENBERG	*Gurrelieder*

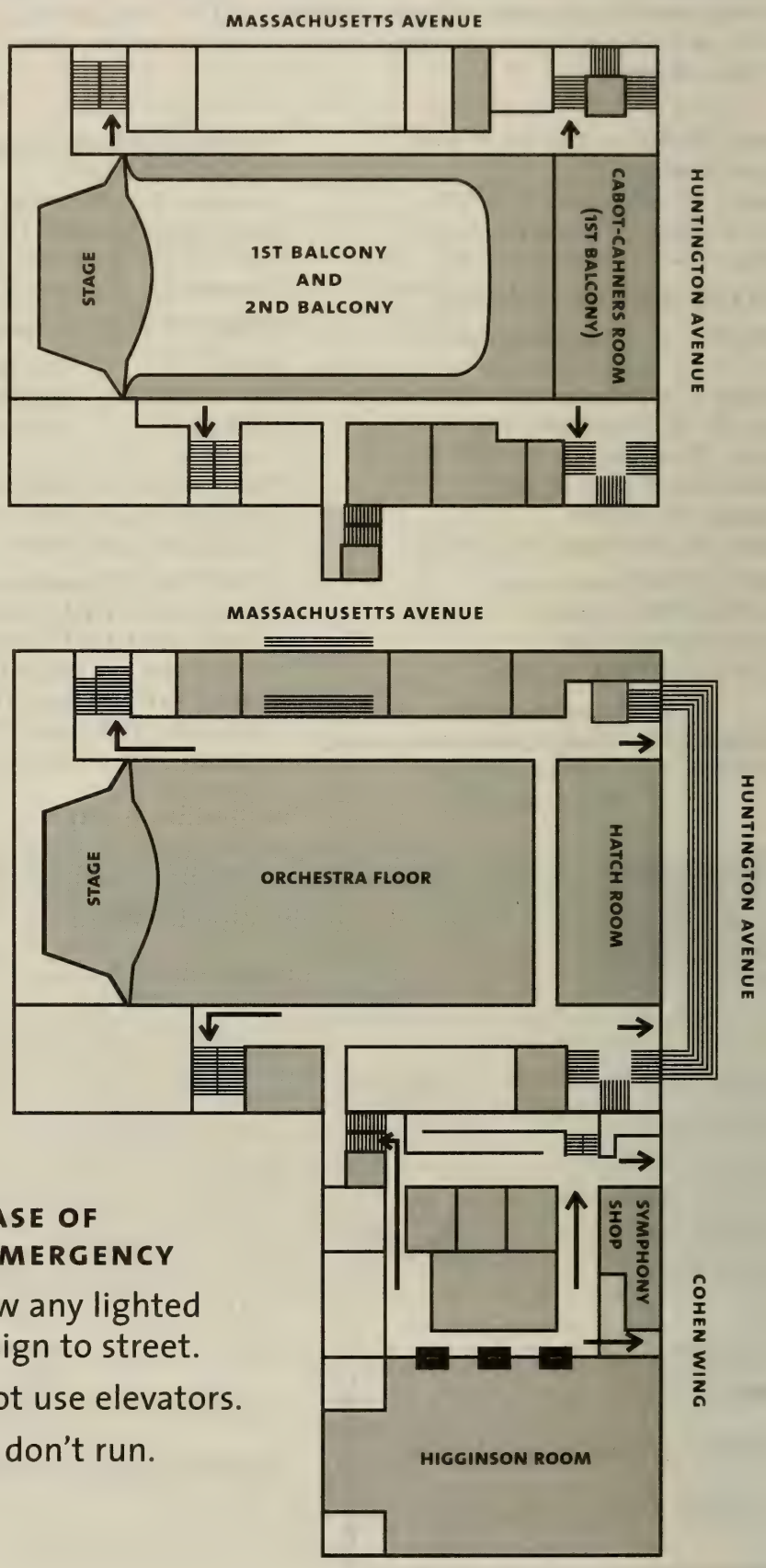
James Levine Series—Wednesday, March 1, 8-10:10
Thursday 'A'—March 2, 8-10:10
Friday 'A'—March 3, 1:30-3:40
Saturday 'A'—March 4, 8-10:10

JAMES LEVINE conducting
CHRISTINE BREWER, soprano
JILL GROVE, mezzo-soprano
CLIFTON FORBIS, tenor
ALBERT DOHMEN, bass-baritone
TANGLEWOOD FESTIVAL CHORUS, JOHN OLIVER, conductor

SCHOENBERG	Chamber Symphony No. 1 (full orchestra version)
BEETHOVEN	Symphony No. 9

Programs and artists subject to change.

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THE BOSTON SYMPHONY performs ten months a year, in Symphony Hall and at Tanglewood. For information about any of the orchestra's activities, please call Symphony Hall, or write the Boston Symphony Orchestra, Symphony Hall, Boston, MA 02115.

THE BSO'S WEB SITE (www.bso.org) provides information on all of the orchestra's activities at Symphony Hall and at Tanglewood, and is updated regularly. In addition, tickets for BSO concerts can be purchased online through a secure credit card transaction.

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FOR PATRONS WITH DISABILITIES, elevator access to Symphony Hall is available at both the Massachusetts Avenue and Cohen Wing entrances. An access service center, large print programs, and accessible restrooms are available inside the Cohen Wing. For more information, call the Access Services Administrator line at (617) 638-9431 or TDD/TTY (617) 638-9289.

THOSE ARRIVING LATE OR RETURNING TO THEIR SEATS will be seated by the patron service staff only during a convenient pause in the program. Those who need to leave before the end of the concert are asked to do so between program pieces in order not to disturb other patrons.

IN CONSIDERATION OF OUR PATRONS AND ARTISTS, children four years old or younger will not be admitted to Boston Symphony Orchestra concerts.

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PARKING: The Prudential Center Garage offers discounted parking to any BSO patron with a ticket stub for evening performances. There are also two paid parking garages on Westland Avenue near Symphony Hall. Limited street parking is available. As a special benefit, guaranteed pre-paid parking near Symphony Hall is available to subscribers who attend evening concerts. For more information, call the Subscription Office at (617) 266-7575.

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BOSTON SYMPHONY BROADCASTS: Friday-afternoon concerts of the Boston Symphony Orchestra are broadcast live in the Boston area by WGBH 89.7 FM. Saturday-evening concerts are broadcast live by WCRB 102.5 FM.

BSO FRIENDS: The Friends are donors to the Boston Symphony Orchestra Annual Fund. Friends receive *BSO*, the orchestra's newsletter, as well as priority ticket information and other benefits depending on their level of giving. For information, please call the Development Office at Symphony Hall weekdays between 9 a.m. and 5 p.m., (617) 638-9276. If you are already a Friend and you have changed your address, please inform us by sending your new and old addresses to the Development Office, Symphony Hall, Boston, MA 02115. Including your patron number will assure a quick and accurate change of address in our files.

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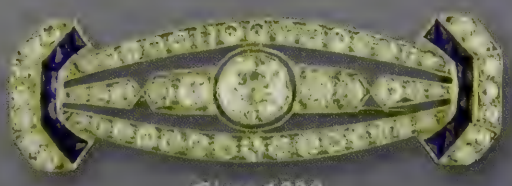
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